





5

THE GETTY CENTER LIBRARY



OCT 23 1923





Digitized by the Internet Archive  
in 2016

<https://archive.org/details/photoera2829unse>





# PHOTO - ERA

The American Journal of Photography

AN ILLUSTRATED MONTHLY

OF

PHOTOGRAPHY and ALLIED ARTS

Volumes XXVIII, XXIX

1912

PUBLISHED BY

WILFRED A. FRENCH

383 BOYLSTON STREET, BOSTON, U. S. A.



# Index to Vols. XXVIII and XXIX

## ARTICLES

Actinometer-Exposure-Meters, Notes on the Use of.	Miller, Dr. Malcolm D.	vol. 28, p. 7
Advertiser, Photography for the		vol. 28, p. 150
Aeroplane-Photography.	Grey, Charles G.	vol. 29, p. 53
Amateur and the Photographic Journal.	Spanton, William	vol. 28, p. 56
American Congress.	Townsend, Charles F.	vol. 29, p. 276
American Photographic Salon, The Eighth.	Niles, Helen James	vol. 28, p. 3
Aquarelle-Printing.	Willeke, Max	vol. 29, p. 285
Acready in Paris.	Schwab, Emil	vol. 29, p. 279
Arms and the Mau.	Parrish, Williamina	vol. 28, p. 251
Art and the Exact Sciences.	Redesdale, Right Hon. Lord, K.C.B.	vol. 28, p. 246
Artists' Road to Success, The.	Baldry, A. L.	vol. 28, p. 108
At-Home Photography by Flashlight.	Cook, David J.	vol. 29, p. 265
Autochrome in Winter, The.	Lewis, Alfred Homes	vol. 28, p. 10
Baron A. de Meyer, Photographer.	Schumacher, R. H.	vol. 28, p. 95
Beginner Ought to Know, What a.	Morse, E. L. C.	vol. 29, p. 271
Bromoil — The Printing Process of the Future.	Mayer, Dr. Emil	vol. 29, p. 74
By Way of Encouragement.	Shahan, John	vol. 28, p. 244
California Camera Club.	Stellmann, L. J.	vol. 29, p. 171
Child-Portraiture, A Master in.	Hartmann, Sadakichi	vol. 29, p. 8
Cloud-Negatives: To Obtain and Use Them.	Harris, G. T.	vol. 29, p. 12
Color-Photography by Artificial Light.	Baker, T. Thorne	vol. 29, p. 240
Color-Photography.	Leffmann, Henry	vol. 28, p. 237
Control in Printing, A Method of		vol. 29, p. 9
Curious Photograph of Lightning.	Derr, Louis	vol. 28, p. 113
Daguerreotype, The.	Hartmann, Sadakichi	vol. 29, p. 101
Defective Shadows, Helping.	Thomson, James	vol. 28, p. 13
Developer for Underexposed Plates, A.	Bishop, L. C.	vol. 29, p. 189
Developer, Standard, for Plates and Films.	Riley, Phil M.	vol. 28, p. 192
Different Kinds of Pictures.	Hammond, Arthur	vol. 29, p. 111
D'Ora, Madame, The Work of.	Blake, A. H.	vol. 29, p. 280
Enlarging-Lantern, How to Make an.	Davis, Wm. S.	vol. 29, p. 175
Enlarging with a Soft-Focus Lens.	Hammond, Arthur	vol. 28, p. 60
Epitaphs, Pictorial Photography and the Art-Critic.	Adams, Charles J.	vol. 29, p. 165
Exposures, Judging by the Eye.	Photography	vol. 28, p. 24
First Kodak, The Story of the.	French, Wilfred A.	vol. 29, p. 60
Flower-Photography as a Hobby.	Powers, Claude L.	vol. 28, p. 161
Graduated Sky, The.	Lambert, F. C., M.A.	vol. 28, p. 203
Home-Portraiture.	Cook, David J.	vol. 29, p. 155
Human Voice, Photographing the.	Jencie, Dr. A.	vol. 29, p. 229
Independent Criticism.	Blacar, William H.	vol. 29, p. 223
Japan, A Camerist in.	Bennett, Harold M.	vol. 28, p. 197
Lantern-Slides, Comparison of Methods of Making.	Derr, Louis	vol. 28, p. 70
Light and Shade Arrangements, A New Departure in.	Hartmann, Sadakichi	vol. 29, p. 226
Light-Effects in Portraiture.	Cadby, Carine	vol. 28, p. 107
London-Shows, The Two Great.	Blake, A. H.	vol. 29, p. 211
Los Angeles, What the Camera Reveals in.	Fleckenstein, Louis	vol. 28, p. 49
Love's Record. Poem.	Ludlum, Jr., William	vol. 28, p. 258
Niagara Falls, Photographing.	Kunz, W. H.	vol. 28, p. 189
Ortho. Photography with the Focal-Plane Shutter.	Riley, Phil M.	vol. 29, p. 181
Perspective in Photography.	H. H. B.	vol. 28, p. 204
Persuading a Business-Man.	Riley, Phil M.	vol. 29, p. 64
Photography a Pursuit for the Busy Man.	H. C.	vol. 28, p. 253
Photography as a Pastime.	Odell, Belmont	vol. 28, p. 47
Photography as a Profession.	Mortimer, F. J.	vol. 29, p. 106
Photography in the Service of Painting.	Idzerda, W. H.	vol. 29, p. 289
Pictorial Surgery.	Downes, William Howe	vol. 29, p. 62
Picture-Postcard, The Photographic.	Thomson, James	vol. 29, p. 232
Pinatype and Its Practice.	Arrhs, S.	vol. 29, p. 126
Plea for Straight Photography.	A. Dunlop, Dan	vol. 28, p. 207
Portraiture and Life.	Tilney, F. C.	vol. 29, p. 118

Portraiture Out of Doors. Cook, David J.	vol. 29, p. 114
Print-Criticism, On. Clutton, Virginia F.	vol. 29, p. 57
Quest of the Picturesque, The	vol. 28, p. 96
Reflecting-Cameras for Other than Speed Work. Claudy, C. H.	vol. 28, p. 157
Rembrandt and Composition. Freyer, David C.	vol. 28, p. 257
Re-Toning by Heat. Weston, A. W. H.	vol. 28, p. 106
Retouching and Improving Landscape Negatives. Harris, G. T.	vol. 29, p. 120
Rodinal, Tank-Development with. Watkins, Alfred	vol. 28, p. 53
Schell, Sherril, Portrait-Pictorialist. Allan, Sidney	vol. 28, p. 141
Sizes and Shapes of Plates and Films. Riley, Phil M.	vol. 28, p. 239
Snow-Landscapes. Cadby, Will A.	vol. 28, p. 64
Spring-Pictures. Davis, William S.	vol. 28, p. 154
Stale Dryplates, Using Up. Tennant-Woods, L.	vol. 28, p. 109
Stand-Development for Lantern-Slides. Ward, H. Bernard, M.Sc.	vol. 28, p. 67
Straight Photography — First Paper. Cook, David J.	vol. 28, p. 256
Straight Photography — Second Paper. Cook, David J.	vol. 29, p. 3
Straight Photography — Third Paper. Cook, David J.	vol. 29, p. 72
Technical Precision. Steadman, Frank M.	vol. 28, p. 112
Thanksgiving Afternoon, A. Morse, E. L. C.	vol. 28, p. 98
Tide, The. Poem. Vernon, Lue F.	vol. 28, p. 114
Tree-Studies. Davis, William S.	vol. 29, p. 18
Tripak Color-Photography. Ives, F. E.	vol. 28, p. 57
Unconventional Lighting of Subjects. Semon, Carle	vol. 29, p. 71
Uneven Negatives, Why We Sometimes Get. Blake, I. W.	vol. 28, p. 164
Utocolor Paper, The New. Le Mée, A.	vol. 28, p. 145
Verreograph, The. Parkinson, Morris Burke	vol. 29, p. 23
Vice of Retouching, The. Crolly, W. S.	vol. 28, p. 104
When Daylight Ends. Bryan, Ward E.	vol. 28, p. 25
Winter-Activities. Clutton, Virginia F.	vol. 29, p. 219
Winter, Photography In. Bridge, Rupert	vol. 28, p. 21

## AUTHORS

Adams, Charles J.	vol. 29, p. 165	Kunz, W. H.	vol. 28, p. 189
Allan, Sidney	vol. 28, p. 141	Lambert, F. C., M.A.	vol. 28, p. 203
Anonymous	vol. 28, pp. 96, 150; vol. 29, p. 9	Leffmann, Henry	vol. 28, p. 237
Arrhs, S.	vol. 29, p. 126	Le Mée, A.	vol. 28, p. 145
H. H. B.	vol. 28, p. 204	Lewis, Alfred Homes	vol. 28, p. 10
Baker, T. Thorne	vol. 29, p. 240	Ludlum, William, Jr.	vol. 28, p. 258
Baldry, A. L.	vol. 28, p. 108	Mayer, Dr. Emil	vol. 29, p. 74
Bennett, Harold M.	vol. 28, p. 197	Miller, Dr. Malcolm D.	vol. 28, p. 7
Bishop, L. C.	vol. 29, p. 189	Morse, E. L. C.	vol. 28, p. 98; vol. 29, p. 271
Blacar, William H.	vol. 29, p. 223	Mortimer, F. J.	vol. 29, p. 106
Blake, A. H.	vol. 29, pp. 211, 280	Niles, Helen James	vol. 28, p. 3
Blake, I. W.	vol. 28, p. 164	Odell, Belmont	vol. 28, p. 47
Bridge, Rupert	vol. 28, p. 21	Parkinson, Morris Burke	vol. 29, p. 23
Bryan, Ward E.	vol. 28, p. 25	Parrish, Williamina	vol. 28, p. 251
H. C.	vol. 28, p. 253	Photography	vol. 28, p. 24
Cadby, Carine	vol. 28, p. 107	Powers, Claude L.	vol. 28, p. 161
Cadby, Will A.	vol. 28, p. 64	Preyer, David C.	vol. 28, p. 257
Claudry, C. H.	vol. 28, p. 157	Redesdale, Right Hon. Lord, K.C.B.	vol. 28, p. 246
Clutton, Virginia F.	vol. 29, pp. 57, 219	Riley, Phil M.	vol. 28, pp. 192, 239; vol. 29, pp. 64, 181
Cook, David J.	vol. 28, p. 256; vol. 29, pp. 3, 72, 114, 155, 265	Schumacher, R. H.	vol. 28, p. 95
Crolly, W. S.	vol. 28, p. 104	Schwab, Emil	vol. 29, p. 279
Davis, William S.	vol. 28, p. 154; vol. 29, pp. 18, 175	Semon, Carle	vol. 29, p. 71
Derr, Louis	vol. 28, pp. 70, 113	Shahan, John	vol. 28, p. 244
Downes, William Howe	vol. 29, p. 62	Spanton, William	vol. 28, p. 56
Dunlop, Dan	vol. 28, p. 207	Steadman, Frank M.	vol. 28, p. 112
Fleckenstein, Louis	vol. 28, p. 49	Stellmann, L. J.	vol. 29, p. 171
French, Wilfred A.	vol. 29, p. 60	Tennant-Woods, L.	vol. 28, p. 109
Grey, Charles G.	vol. 29, p. 53	Thomson, James	vol. 28, p. 13; vol. 29, p. 232
Hammond, Arthur	vol. 28, p. 60; vol. 29, p. 111	Tiney, F. C.	vol. 29, p. 118
Harris, G. T.	vol. 29, pp. 12, 120	Townsend, Charles F.	vol. 29, p. 276
Hartmann, Sadakichi	vol. 29, pp. 8, 101, 226	Vernon, Lue F.	vol. 28, p. 114
Idzderda, W. H.	vol. 29, p. 289	Ward, H. Bernard	vol. 28, p. 67
Ives, F. E.	vol. 28, p. 57	Watkins, Alfred	vol. 28, p. 53
Jencic, Dr. A.	vol. 29, p. 229	Weston, A. W. H.	vol. 28, p. 106
		Wilcke, Max	vol. 29, p. 285



# PHOTOGRAPHERS

Adams, Charles J.	vol. 29, p. 164	Hanfstaengl, F.	vol. 29, p. 292
Alexander, George	vol. 29, pp. 16, 127	Hanington, A. E.	vol. 29, p. 76
Anderson, Paul L.	vol. 28, p. 11	Harris & Ewing	vol. 28, p. 189
Anonymous	vol. 28, pp. 66, 196;	Hartshorne, Harold	vol. 29, pp. 182, 186
	vol. 29, pp. 102, 107, 108	Harvey, E. S.	vol. 28, p. 216;
Author Unknown	vol. 28, p. 110		vol. 29, p. 298
Ballance, G. R.	vol. 28, p. 253; vol. 29, p. 75	Hawes, Josiah	vol. 29, p. 103
Baynes, L. B.	vol. 29, p. 119	Heimerdinger, Howard	vol. 28, p. 19
Beach, Howard D.	vol. 29, p. 110	Herzog, J.	vol. 28, p. 215
Beach, J. G.	vol. 28, p. 220	Hiller, Francis H.	vol. 29, p. 31
Beardsley, Aubrey	vol. 29, p. 189	Höchheimer, Albert	vol. 28, p. 246
Bell, Beatrice B.	vol. 29, p. 196	Hodges, E. S.	vol. 28, p. 35
Bennett, Harold M.	vol. 28, pp. 198, 199, 200, 201	Holding, E. T.	vol. 29, p. 224
Bevan, David	vol. 29, pp. 268, 299	Hollis, C. C.	vol. 28, p. 120; vol. 29, pp. 62, 63
Bingham, Katherine	vol. 29, pp. 70, 297	Holm, Sara	vol. 29, p. 197
Blake, A. H.	vol. 29, p. 225	Howe, W. B.	vol. 28, p. 75
Bodine, H. O.	vol. 28, p. 5	Hoyt, H. S.	vol. 29, p. 171
Bolander, E. R.	vol. 29, p. 84	Hunt, C. I.	vol. 29, p. 305
Boon, Dr. E. G.	vol. 29, p. 217	Itow, Suisai	vol. 29, p. 131
Boughton, Alice F.	vol. 28, p. 208	Jeanne, Leon	vol. 28, p. 80
Boultenhouse, John E.	vol. 28, p. 77; vol. 29, p. 28	Jones, Henry W.	vol. 28, p. 218
Boyd, A. Victor	vol. 28, p. 76	Jones, John F.	vol. 28, pp. 13, 68
Bradley, H. L.	vol. 28, p. 29; vol. 29, p. 286	Jongejan, C. H.	vol. 28, p. 106
Brehmer, L. F.	vol. 28, p. 160	Joshi, P. A.	vol. 28, p. 111
Bridge, Rupert	vol. 28, pp. 21, 22, 23	Kilmer, T. W.	vol. 28, pp. 117, 156
Bronson, F. E.	vol. 29, p. 253	Kimball, Paul P.	vol. 28, p. 263
Brookins, D. H.	vol. 28, p. 15	Knaffl & Bro.	vol. 29, pp. 23, 128
Brown, C. H.	vol. 29, p. 303	Knickerbocker, F. H.	vol. 28, p. 170
Brown, Fedora E. D.	vol. 28, p. 6	Kunz, W. H.	vol. 28, pp. 190, 191, 193, 194, 195;
Bryan, Ward E.	vol. 28, pp. 25, 26; vol. 29, p. 277		vol. 29, p. 100
Buckley, L. J.	vol. 29, p. 175	Lerski Studio	vol. 29, pp. 226-239
Carnell, Mary	vol. 29, p. 105	Lively, W. S.	vol. 28, p. 245
Case, A. B.	vol. 28, p. 266	Loker, Edwin	vol. 29, p. 252
Cassidy, Mrs. Fannie	vol. 29, p. 136	Ludlum, Wm., Jr.	vol. 28, pp. 205, 258
Chislett, John	vol. 29, p. 213	Maenoughtan, Wm. E.	vol. 29, p. 180
Clarke, C. F.	vol. 29, pp. 190, 214	Marillier, E. Louise	vol. 29, p. 273
Cloud, P. W.	vol. 29, p. 244	Marshall, B. F.	vol. 29, p. 29
Clough, L. & L. S.	vol. 29, p. 196	McKissack, J.	vol. 29, p. 212
Cohen, E. A.	vol. 29, pp. 173, 174	Menns, Margaret E.	vol. 28, pp. 30, 261
Cones, Nancy Ford	vol. 29, p. 218	Mizunuma, W.	vol. 28, p. 212
Congdon, Herbert Wheaton	vol. 28, p. 20	Moberg, A. H.	vol. 28, p. 202
Covey, A. B.	vol. 28, p. 113	Morris, B. J.	vol. 28, p. 238
Davidson, W. B.	vol. 28, p. 104; vol. 29, p. 5	Mortimer, F. J.	vol. 29, p. 215
Davis, Dwight A.	vol. 28, p. 2; vol. 29, p. 210	Murray, Alexander	vol. 29, pp. 265, 304
Davis, W. H.	vol. 29, p. 82	Narusawa, Kimbay	vol. 29, p. 242
Davis, William S.	vol. 28, pp. 31, 155;	Noetzel, W. C.	vol. 29, pp. 8, 10, 13, 15, 17
	vol. 29, pp. 18, 20, 21, 187	Norrie, William	vol. 29, pp. 178, 184, 188
De Meyer, Baron	vol. 28, pp. 96, 97, 98, 99, 101	Oostdyk, Adrienne	vol. 28, p. 121
Dexter, C. O.	vol. 29, p. 185	Park, Bertram	vol. 29, p. 223
Dickson, Edward R.	vol. 28, p. 46	Parkinson, Morris Burke	vol. 29, pp. 24, 55-58,
D'Ora, Madame	vol. 29, pp. 216, 265, 280-285		121, 266-267
Doty, E. E.	vol. 29, p. 123	Parrish, W. & G.	vol. 28, pp. 17, 251
Dowd, R. A.	vol. 28, pp. 32, 264; vol. 29, pp. 183, 194	Peabody, Henry A.	vol. 29, p. 7
Du Bois, A. D.	vol. 28, p. 172; vol. 29, p. 249	Pearce, Mrs. W. W.	vol. 28, p. 242
Durrant, Mrs. Wm.	vol. 29, p. 194	Phillips, Ryland W.	vol. 29, p. 4
Eitel, Theodore	vol. 29, p. 250	Phillips, W. H.	vol. 28, pp. 207, 249
Ellis, W. S.	vol. 29, p. 109	Phister, Harry G.	vol. 29, pp. 137, 302
Field, J. H.	vol. 29, p. 307	Photo. Korrespondenz	vol. 29, pp. 288-291, 293-295
Fitch, Alfred L.	vol. 29, p. 32	Piper, Fred S.	vol. 28, p. 165
Fleckenstein, Louis	vol. 28, pp. 48, 50, 52, 53, 55,	Powers, Claude L.	vol. 28, pp. 162, 163, 255
	56, 57, 59	Prior, John E.	vol. 29, p. 255
Flood, Charles H.	vol. 29, p. 161	Rabe, W. H.	vol. 29, p. 172
Foster, Mrs. Alice	vol. 29, pp. 138, 306	Reilly, John J.	vol. 29, p. 199
French, Wilfred A.	vol. 29, pp. 60, 61, 78, 278	Reiter, C. C.	vol. 28, p. 4
Frizzell, F. A.	vol. 29, pp. 158-160	Riley, Phil M.	vol. 29, pp. 64, 65, 66, 67, 69
Garo, J. H.	vol. 28, p. 14; vol. 29, p. 22	Robinsons, The	vol. 29, p. 251
Godfrey, William	vol. 29, pp. 154-157	Rogers, Joseph M.	vol. 28, p. 248
Goetz, L. A.	vol. 29, p. 170	Rollins, Edward W.	vol. 29, p. 247
Hamblly, J. P.	vol. 29, p. 246	Ruzicka, Dr. D. J.	vol. 28, pp. 34, 241;
Hammond, Arthur	vol. 28, pp. 60, 61, 62, 63, 64, 65;		vol. 29, pp. 59, 81
	vol. 29, pp. 112, 115, 116, 117, 221	Ryman, Edward F.	vol. 28, p. 210

Saunders, F. Herbert	vol. 28, p. 169;	Thomson, James	vol. 28, p. 263
	vol. 29, pp. 85, 198	Titus, Anson M.	vol. 28, p. 118
Schell, Sherril	vol. 28, pp. 140, 142, 143, 144, 146, 148, 149, 151, 153	Toole, John E.	vol. 28, p. 268
Schork, John	vol. 28, p. 174	Towles, W. H.	vol. 29, p. 3
Schreiber, Louis	vol. 29, p. 270	Towles Studio	vol. 29, p. 271
Schuler, John W.	vol. 28, p. 256; vol. 29, p. 309	Townsend, Alva C.	vol. 29, p. 177
Schütze, A.	vol. 29, p. 162	Uhl, Henry	vol. 28, p. 171
Sears, R. A.	vol. 29, p. 125	Vail, Eugene	vol. 28, p. 78
Seevers, Harry V.	vol. 28, p. 205	Vandervelde, Charles	vol. 28, p. 16
Semon, Carle	vol. 29, pp. 52, 71-73	Van Winkoop, H.	vol. 28, p. 250
Shobert, D. C.	vol. 29, p. 269	Waite, Oliver T.	vol. 29, p. 80
Shurtleff, Anna M.	vol. 28, p. 214	Ward, Catherine Weed	vol. 28, p. 108
Skolfield, S. S.	vol. 28, p. 159	Wellington & Ward	vol. 29, p. 167
Sleeth, R. L., Jr.	vol. 28, p. 9	Weston, E. H.	vol. 28, p. 67; vol. 29, pp. 192, 254
Smith, Kate	vol. 29, p. 220	Wheeler, H. R.	vol. 28, p. 123
Smith, R. C.	vol. 28, p. 217	Williar, Harry D.	vol. 28, p. 103
Stephenson, R. L.	vol. 28, p. 112	Wolfram & Co.	vol. 28, p. 236
Sweet, Echelwyn	vol. 28, p. 18	Wray, John	vol. 28, p. 262
Taylor, Harold A.	vol. 28, p. 114	Yauch, M. A.	vol. 28, p. 119
Tessier, Arthur J.	vol. 28, p. 72	Zerbe, William H.	vol. 29, p. 301

## NOTES AND NEWS

Association Record for 1912	vol. 29, p. 318	New York State Convention	vol. 28, p. 134
Elmendorf, Art of	vol. 28, p. 43	Ninth American Salon	vol. 29, p. 318
Kodak Exhibition	vol. 29, p. 318	Philadelphia Convention	vol. 29, p. 141
London Daily Mail	vol. 29, p. 96	Syracuse University	vol. 29, p. 318
Montross Gallery	vol. 29, p. 317	Ward, Henry Snowden, Death of	vol. 28, p. 43

## EDITORIALS

Ability, A Mere Question of	vol. 29, p. 25	Instructive Exhibit of Photographs, An	vol. 28, p. 115
Advertising, Objectionable	vol. 28, p. 73	Lure of Photography, The	vol. 29, p. 129
Amateur, The Status of the	vol. 28, p. 259	Memorial to Henry Snowden Ward	vol. 28, p. 167
Authority, The Photographer as	vol. 29, p. 129	Opportunities for Camera-Clubs	vol. 28, p. 167
Autochrome Bogey, The	vol. 28, p. 115	PHOTO-ERA Prize-Collection	vol. 28, p. 167
Camera Abroad, Using the	vol. 29, p. 77	Premium for Expert Knowledge	vol. 29, p. 25
Coloring Lantern-Slides	vol. 28, p. 115	Prices, Publicity, Profits, Pictures	vol. 29, p. 243
Concerted Action, Need of	vol. 28, p. 211	Prints Ruined in Transmission	vol. 28, p. 27
Detective-Photographer, Foiling the	vol. 28, p. 73	Rewarding Faithful Services	vol. 28, p. 27
Dickens, Alfred Tennyson	vol. 28, p. 73	Room for One More, Is There	vol. 29, p. 191
Ethics in Selling Prints	vol. 28, p. 259	Significant Art-Activity	vol. 28, p. 166
Ethics of Home-Portraiture, The	vol. 29, p. 191	Snow-Pictures, A Common Fault in	vol. 28, p. 115
Good of the Craft, For the	vol. 29, p. 25	Tourists, Photography for	vol. 28, p. 211
Graft, First Lessons in	vol. 28, p. 211	Uses of the Autochrome	vol. 29, p. 77
Holiday-Souvenirs	vol. 28, p. 73	Ward, Henry Snowden	vol. 28, p. 73

## ROUND ROBIN GUILD AND CRUCIBLE — PHOTOGRAPHIC HOWS AND WHY-FORS

Adhesive, An	vol. 29, p. 35	Black Tones on P. O. P.	vol. 28, p. 224
Adhesive Similar to that Used for Postage-Stamp	vol. 28, p. 174	Black Velvet Will Not Make a Good Backing	vol. 28, p. 175
Alkali in Developers, Necessity for	vol. 29, p. 258	Bleacher, Acid Bichromate as	vol. 28, p. 37
Amidol, A Formula for	vol. 29, p. 34	Bleaching-Solution, A	vol. 28, p. 123
Ammonium Persulphate	vol. 29, p. 85	Blue-Print Postals, How to Render Glossy	vol. 28, p. 123
An Alum Fixing-Bath	vol. 28, p. 168	Blue Prints Over-Printed	vol. 28, p. 124
Anhydrous, The Term	vol. 29, p. 35	Bromide and Gaslight Papers, Developing	vol. 28, p. 37
Aniline Stain, To Remove the	vol. 29, p. 34	Bromide Enlargements, How to Tone	vol. 28, p. 123
April-Days	vol. 28, p. 168	Bromide Enlarging, An Improved Method for	vol. 29, p. 89
Autochrome-Plates in Bright Red Light, Developing	vol. 28, p. 272	Bromide Toning with Selenium	vol. 28, p. 224
Black Lines and Marking, The	vol. 29, p. 250	Bronoil Bleacher, A New	vol. 28, p. 125
Black Stain, A	vol. 29, p. 34		
Black Tone with Strong Contrasts in Negatives, To obtain a	vol. 29, p. 86		

Brown Tones on Gaslight-Paper	vol. 28, p. 272	Judging Exposure	vol. 29, p. 304
Brown Toning	vol. 29, p. 314	Landscapes with Heavy Foreground	vol. 29, p. 250
Canada Balsam	vol. 29, p. 34	Lantern-Slide Diagrams, To make	vol. 29, p. 86
Clean Bromide-Prints, To	vol. 29, p. 85	Lantern-Slide, You can use the ordinary Sensitive Plate for a	vol. 28, p. 269
Cleaning Plates, A Solution for	vol. 29, p. 84	Lantern-Slides by Contact-Printing	vol. 28, p. 118
Clearing-Bath for Stained Plates and Films, A	vol. 29, p. 250	Latent Image	vol. 29, p. 35
Clouds in a Landscape, How to Obtain	vol. 28, p. 34	Line-Drawing from a Print, To make a	vol. 28, p. 268
Coloring Bromide and Gaslight Prints, Chemicals for	vol. 28, p. 34	Line-Drawings, To Photograph	vol. 28, p. 269
Color-Photographs on Enamel	vol. 29, p. 38	Long-Focus Lenses	vol. 29, p. 136
Color-Plates on the Market, Some Notes on the Manufacture of the Various	vol. 28, p. 82	Mercuric Salts, Reduction with	vol. 28, p. 178
Commercial Side of Photography	vol. 28, p. 28	Method	vol. 28, p. 170
Contact-Prints from Diapositives	vol. 29, p. 38	Metol Developer	vol. 28, p. 124
Cool Tones on Self-Toning Paper	vol. 29, p. 85	Metol Poisoning, A Salve for the Cure of	vol. 28, p. 268
Copper Salts, Photographs with	vol. 29, p. 135	Metol-Pyro Developer, A Formula for	vol. 29, p. 34
Copy a Photograph, To	vol. 28, p. 269	Motion-Pictures from the South Pole	vol. 28, p. 178
Copy Exact Size of Original	vol. 28, p. 124	Mount Prints in Optical Contact, To	vol. 29, p. 34
Cut a Sensitive Plate, To	vol. 29, p. 34	News-Photography	vol. 28, p. 28
Developer for Printing-Out Paper, A	vol. 28, p. 269	Opening of Lenses, To Determine the Relative	vol. 29, p. 205
Developer for Transparencies and Lantern-Slides	vol. 29, p. 250	Orthochromatic Plates	vol. 28, p. 30
Developer, Testing, to Determine Color of Image on D. O. P.	vol. 28, p. 37	Orthochromatizing Plates with Pinorthol	vol. 29, p. 314
Diaphragm, The	vol. 28, p. 123	Ortol Developer, Formula for	vol. 28, p. 36
"Dirty" Appearance	vol. 29, p. 304	Outdoor Portraiture	vol. 28, p. 261
Discoloration	vol. 29, p. 303	Outdoor-Sports, The Photography of	vol. 29, p. 130
Discoloration of Rodinal does not affect its developing qualities	vol. 29, p. 34	Over-printed Blue-prints, To Save	vol. 29, p. 35
Double-Pose Portrait, A	vol. 29, p. 85	Pack Exposed Plates	vol. 28, p. 80
Duplicating a Negative	vol. 29, p. 80	Painting, Effect of Having Been Copied from	vol. 28, p. 35
Electric Ruby Lamp	vol. 28, p. 221	Palladium, Toning with	vol. 29, p. 38
Enlarging without a Condensor	vol. 28, p. 125	Paper Sensitized for Soft Contrasts, Use a	vol. 28, p. 269
Etchine	vol. 29, p. 35	Paste, A White	vol. 28, p. 80
Fabrics must be Sized before they are Sensitized	vol. 29, p. 84	Pinhole Lenses, You can buy a set of	vol. 29, p. 34
Fabrics, Sensitize with Nitrate of Silver	vol. 28, p. 34	Pinkish Stain on Negatives	vol. 28, p. 124
Film-Pack Adapter	vol. 29, p. 250	Plain Paper Discolored, The reason why your	vol. 29, p. 249
Films instead of Plates, Take	vol. 28, p. 269	Plate-Pack, The	vol. 28, p. 178
Filtering	vol. 29, p. 314	Plates Kept After Exposure	vol. 28, p. 220
Filter Solutions, How to	vol. 28, p. 120	Plate That Cannot be Overexposed	vol. 28, p. 37
Fixing-Bath for Gaslight-Prints, A	vol. 29, p. 84	Platinum Developer, Old	vol. 28, p. 35
Fixing Before Developing	vol. 28, p. 224	Platinum Paper, To Use Old	vol. 28, p. 81
Flatness of Field	vol. 28, p. 268	Platinum Prints, To Brighten	vol. 29, p. 81
Focal Length of a Lens	vol. 28, p. 80	Platinum-Toning	vol. 29, p. 31
Formula Given in Parts	vol. 28, p. 123	Plumb-Indicator, A	vol. 29, p. 35
Formula, How to Use a	vol. 29, p. 81	Preservative for all developing-solutions	vol. 28, p. 78
Frilled on the Edges, If a Negative is	vol. 29, p. 84	Prevent Prints and Cards from Curling, To	vol. 29, p. 85
Frilling of the Film of the Negative	vol. 28, p. 221	Prevent the Color from Sinking into the Paper, To	vol. 29, p. 35
Frilling of the Film of Negatives, The	vol. 28, p. 174	Print by Diffused Light, To	vol. 28, p. 174
Gelatine Relief-Pictures	vol. 28, p. 272	Print-Mounts and Mounting Prints	vol. 29, p. 29
Glycerine is used to Prevent the Curling of Films	vol. 29, p. 249	Prints Sticking to a Ferrottype, To Prevent	vol. 29, p. 85
Glycin Developer, A Soft-Working	vol. 29, p. 38	Pseudo-Fading of Toned Bromides	vol. 29, p. 205
Green Leaves, To Photograph	vol. 29, p. 38	Pyrocatechin Developer	vol. 28, p. 272
Gum-Printing, An Improvement in	vol. 29, p. 255	Pyro-Discoloration of Negatives	vol. 28, p. 178
Harden the Film of the Negative, To	vol. 29, p. 35	Pyro-Metol Developer	vol. 28, p. 224
Hoods Over the Ground-Glass	vol. 29, p. 136	Rapid Drying of Negatives	vol. 29, p. 205
Hydrochinon and Methol	vol. 28, p. 202	Reddish Spots on Prints	vol. 28, p. 124
Hydrochinon Intensifier, A	vol. 29, p. 84	Red Spots on Matte Surface Papers	vol. 28, p. 125
Hydrochloric and Muriatic Acid	vol. 29, p. 249	Reduce Excessive Uranium Intensification	vol. 29, p. 303
Hypersensitizing Autochrome Plates	vol. 29, p. 136	Reducing Action of Ammonium Persulphate	vol. 28, p. 221
Hypo Bath for Plates and Paper	vol. 28, p. 81	Reflector for Portrait-Work	vol. 28, p. 124
Hypo-Bath, Plates Spoiled in	vol. 28, p. 37	Remove Grease or Oil-Spots from Your Negative, To	vol. 28, p. 175
Ideal Negative	vol. 29, p. 303	Remove Varnish from a Negative, To	vol. 28, p. 174
Ink-Stains from Negatives, To Remove	vol. 28, p. 80	Reproduce Drawings, To	vol. 28, p. 224
Intensifier, Single-Solution	vol. 28, p. 266	Restrainers and Neutralizers	vol. 28, p. 216
Interiors with Figures	vol. 29, p. 245	Reticulation	vol. 29, p. 205
Interior-Views against the Light	vol. 29, p. 38	Retouching, Two Methods of	vol. 28, p. 178
Iron Perchloride Reducer, A Formula for an	vol. 28, p. 268	Retouching-Varnish, To Remove	vol. 28, p. 269

Rodinal.....	vol. 29, p. 85	Strengthening and Reducing Negatives.....	vol. 29, p. 135
Rodinal, The Amount of.....	vol. 28, p. 81	Stripping Negatives without Hydrofluoric	
Roll-Film, The.....	vol. 28, p. 175	Acid.....	vol. 28, p. 125
Salt Paper, To.....	vol. 29, p. 84	Substitute for Ground-Glass.....	vol. 29, p. 314
Sand-Bath, A.....	vol. 29, p. 35	Success, An Element of.....	vol. 28, p. 120
Schlippe's Salt for Brown Toning.....	vol. 29, p. 314	Suiting the Paper to the Negative.....	vol. 29, p. 205
Seashore Pictures.....	vol. 29, p. 304	Sulfinol.....	vol. 29, p. 258
Sensitizer for Correspondence Cards.....	vol. 29, p. 304	System, Method, Purpose.....	vol. 28, p. 74
Sepia Toner, A New.....	vol. 29, p. 201	Tabloid Form of Chemicals, The.....	vol. 28, p. 269
Sepia-Toning, Some Variations in.....	vol. 28, p. 82	Ten Per Cent Solution, A.....	vol. 28, p. 175
Silver-Nitrate Intensifier.....	vol. 28, p. 214	Time of Exposure for a Moonlight Picture.....	vol. 28, p. 268
Sliding Front.....	vol. 29, p. 304	Tint Cards, To.....	vol. 28, p. 35
Slip-in Card-Mount, A.....	vol. 29, p. 34	Tinted Matte Varnish.....	vol. 29, p. 249
Snapshots, A Word About.....	vol. 28, p. 32	Tint Photographs.....	vol. 28, p. 175
Sodium Sulphite.....	vol. 28, p. 81	Toning and Fixing P. O. Prints without Gold	
Softener, The.....	vol. 28, p. 81	.....	vol. 28, p. 218
Soft Pencil, A.....	vol. 28, p. 175	Too Much Contrast.....	vol. 29, p. 304
Speed in Exposing, Too Much.....	vol. 29, p. 135	Translucent, To Render a Print.....	vol. 28, p. 220
Stained, Prevent Fingers Being.....	vol. 28, p. 220	Under-development.....	vol. 29, p. 303
Staining of Your Prints.....	vol. 28, p. 123	Unwise to Use a Rubber-tank, It would be	
Stains from Bottles, To Remove.....	vol. 28, p. 81	.....	vol. 28, p. 175
Stains on Negatives from Being Fixed Improperly		Uranium Intensification.....	vol. 29, p. 303
.....	vol. 28, p. 35	Varitone Tablets to tone your prints Red, Use	
Stains on the Fingers, To Avoid.....	vol. 29, p. 84	.....	vol. 29, p. 85
Stains, Pyro. How to Remove.....	vol. 28, p. 35	White Ink, How to Make.....	vol. 28, p. 124
Stand- and Time-Development.....	vol. 28, p. 77	White Light for the Darkroom.....	vol. 29, p. 314
Stickyback Photograph, A.....	vol. 28, p. 220	Winter-Landscapes.....	vol. 28, p. 74
Stock-Solution, A.....	vol. 28, p. 123	Yellowing of Prints, The.....	vol. 28, p. 81
Stop the Toning of a Print, To.....	vol. 29, p. 249	Yellow, Prints Turned at Edges.....	vol. 28, p. 36
Street Scenes.....	vol. 29, p. 193	Yellow Stains on Your Prints, The.....	vol. 28, p. 268

# PHOTO-ERA GUARANTY

PHOTO-ERA guarantees the trustworthiness of every advertisement which appears in its pages. Our object is to secure only such advertisers who will accord honorable treatment to every subscriber. We exercise the greatest care in accepting advertisements, and publish none which has not been proved desirable by the most searching investigation. Thus, in patronizing such advertisers, our subscribers protect themselves.

If, despite our precautions, the improbable should occur and a subscriber be subjected to unfair or dishonest treatment, we will do our utmost to effect a satisfactory adjustment, provided that, in answering the advertisement, PHOTO-ERA was mentioned in writing as the medium in which it was seen. The complaint, however, must be made to us within the month for which the issue containing the advertisement was dated.

WILFRED A. FRENCH, Editor and Publisher.



# PHOTO-ERA

The American Journal of Photography

Vol. XXVIII

JANUARY, 1912

No. 1

PUBLISHED MONTHLY BY WILFRED A. FRENCH, 383 BOYLSTON STREET, BOSTON, U. S. A. Entered as Second-Class Matter, June 30, 1908, at the Post-Office, Boston, under the act of March 3, 1879.

## YEARLY SUBSCRIPTION-RATES

United States and Mexico, \$1.50. Canadian postage, 35 cents | Foreign postage, 75 cents extra. Single copies, 20 cents each.  
extra. Single copies, 15 cents each. | Always payable in advance.

## ADVERTISING-RATES ON APPLICATION

WILFRED A. FRENCH, Ph.D., Editor; Associate Editor, ELIZABETH FLINT WADE

Contributions relating to photography in any and all of its branches are solicited and will receive our most careful consideration. While not accepting responsibility for unrequested manuscripts, we will endeavor to return them if not available, provided return-postage is enclosed.

## CONTENTS

### ILLUSTRATIONS

Essay in Sunshine, Eighth American Salon	Dwight A. Davis	Frontispiece
Industry, Eighth American Salon	O. C. Reiter	4
Winter, Eighth American Salon	H. O. Bodine	5
The Musician, Eighth American Salon	Fedora E. D. Brown	6
City of My Dreams, Eighth American Salon	R. L. Sleeth, Jr.	9
The Passaic—Evening, Eighth American Salon	Paul L. Anderson	11
Hungry Babe, Eighth American Salon	John F. Jones	13
Bubble, Eighth American Salon	J. H. Garo	14
Summer-Time, Eighth American Salon	D. H. Brookins	15
Sand Hills, Eighth American Salon	Charles Vandervelde	16
In Hospital, Eighth American Salon	W. & G. Parrish	17
Canal—Venice, Eighth American Salon	Ethelwyn Sweet	18
Brook in Winter, Eighth American Salon	Howard Heimerdinger	19
March in the Valley, Eighth American Salon	Herbert Wheaton Congdon	20
The Brook	Rupert Bridge	21
Winter-Scenes	Rupert Bridge	22
Portrait of R. E. S.	Rupert Bridge	23
When Daylight Ends	Ward E. Bryan	25
When Daylight Ends	Ward E. Bryan	26
Third Prize—Shore-Scenes	H. L. Bradley	29
First Prize—Shore-Scenes	Margaret E. Menns	30
Second Prize—Shore-Scenes	W. S. Davis	31
Honorable Mention—Shore-Scenes	R. A. Dowd	32
Honorable Mention—Shore-Scenes	Dr. D. J. Ruzicka	34
Honorable Mention—Shore-Scenes	E. S. Hodges	35

### ARTICLES

The Eighth American Photographic Salon	Helen James Niles	3
Notes on the Use of Actinometer-Exposure-Meters	Malcolm D. Miller, M.D.	7
The Autochrome in Winter	Alfred Holmes Lewis	10
Helping Defective Shadows	James Thomson	13
Photography in Winter	Rupert Bridge	21
Judging Exposures by the Eye	Photography	24
When Daylight Ends	Ward E. Bryan	25

### DEPARTMENTS

EDITORIAL	27	THE CRUCIBLE	37
THE ROUND ROBIN GUILD	28	BERLIN LETTER	38
PRIZE-COMpetition	33	OUR ILLUSTRATIONS	40
BEGINNERS' COLUMN	33	ON THE GROUND-GLASS	43
ANSWERS TO CORRESPONDENTS	34	NOTES AND NEWS	44
PRINT-CRITICISM	36	WITH THE TRADE	47



AN ESSAY IN SUNSHINE  
EIGHTH AMERICAN SALON  
DWIGHT A. DAVIS



# PHOTO-ERA

The American Journal of Photography

Vol. XXVIII

JANUARY, 1912

No. 1

## The Eighth American Photographic Salon

### An Impression

HELEN JAMES NILES

SUCH strides have been made in photography in the last few years, that to-day it can indeed be called an art. We are all familiar with the old so-called portrait-photography, where the negative was retouched until all character and interest in the subject was lost, the work of two machines, one animate, the other inanimate; but from a study of some of the pictures in the salon of 1911, it can readily be seen what it has become in the hands of artists. It is an art by itself and should and must stand on its own feet, the use of paint or other medium with it tends to cheapen rather than enhance its interest and beauty, making of it neither one thing nor the other. In reviewing an exhibition of this kind, of course there is much said generally about the things that go to make up a picture-technique, composition, values, etc.; but these things belong rather to the professional critic and school-room, and among artists are taken for granted, so that we must look for something more than the wires on which the thing is built. As the great Rodin says of "drawing"—and this applies to all art—"Really fine drawing never courts praise, so absorbing is its interest in what it expresses. And when a truth, when a profound idea, when a powerful sentiment glows in a work of art, it is sufficient proof that the style or the color and the drawing is excellent."

In photography as well as in painting, the personal point of view, the individuality, the feeling for the esthetic, the dramatic, the poetic or whatever bent the artist may have, is the thing that will make his work of interest and beauty; and he who goes on adding two and two together, because he knows they will make four, may become very skilful in time, but will end in nothing more than a professional picture-maker, *not* an artist.

There are doubtless many who, from a lack of courage, a fear of going wrong, of overstepping academic rules that have been laid down

for them, continue to do commonplace work, whereas, if they could only forget *school*, and relax their muscles a little while, would *FIND* themselves, and no longer be ranked with the commonplace. Right here a word of encouragement to those whose work was not accepted by the jury. It should not be a discouragement, rather an incentive to do something worth while; and to serious, earnest workers it will be. He who wants "to see his name in print," for the reason that "a book's a book, although there's nothing in it," has no place among real workers. To the one who would succeed, *think* for yourself, *see* for yourself and get away from the commonplace. As Goethe says—we must try to think and to feel in company with the best heads and the best hearts. We cannot cultivate our minds or feelings by means of the secondrate, nothing short of the best is of any avail. But we are too inclined to accept the commonplace and our heart and mind become readily hardened to the beautiful and the perfect.

Against this tendency we must fight. For this reason a high standard should be kept up in the annual exhibition, for if an exhibition cannot stand on its *merit*, it must sooner or later fall. It is *most* important that work should be selected *strictly* according to merit, that favoritism should not enter into it and that every one interested in developing photography should put forth the very best effort of brain and heart, and support the annual salon, by sending his or her best work. In this way the thing will grow until it fills an important place in the art-world. It certainly is a most interesting field, as it is a practically new one in this old world, yet to be developed to its ultimate, and the possibilities seem great. By a bringing together of the work of different brains, much will be gained. The weaker will learn from the stronger and the stronger from the weaker. For sometimes the less experienced find something the experienced had missed. We all have such a tendency



INDUSTRY

EIGHTH AMERICAN SALON

O. C. REITER

to superficial criticism, to seek flaws, that sometimes a thing of real beauty and purpose is lost. Of course there is a wide range for difference in taste, and because a picture like, for instance, "The Dead of Night," by Mr. Jones, is good, is no reason that the "Decorative Landscape," by Mr. Vandervelde, is *not* good. Each is interesting in its own way. It is a difference of personality, of mood. How tiresome a world it would be if all thought and felt alike. Let us be open-minded, and continually look ahead for some new expression. A great painter has said, "A person is old when he no longer has an open mind." Unfortunately some are old at fifteen; but let us not be ranked with them.

Looking at the pictures in the exhibition, one that strikes one forcibly is "The Bubble," by J. H. Garo, a beautiful appreciation of a beautiful subject. Subtle, full of delicacy, a thing of the spirit rather than the flesh, and a most satisfying work of art. It is suggestive of some of the exquisite little nudes of Whistler — higher praise cannot be given.

John F. Jones, who is represented by a number of most noteworthy pictures, is an interesting figure. Strong, honest, poetic, finding beauty in things that would ordinarily be considered ugly. A deserted street on a winter's night, the base of an ugly monument, a gun — but how

expressive of the "Dead of Night," and how full of dramatic force — the vision of a Winslow Homer. Then his "Blizzard," a landscape almost lost in the wilderness of the storm, and in gentler mood, "The White House," "The Edge of the Hill," "Going Down," "Drying the Sails," or the delightfully intimate dining-room scene, "Hungry Babes." He has become a master of his materials and certainly has something to say out of the commonplace.

Charles Vandervelde, in his "Decorative Landscape," and "Sand-hills," has two pictures of great charm, with the simplicity and decorative quality of the great works of art of China and Japan.

In "March in the Valley," and the "Passing Squall," Herbert Wheaton Congdon shows us how *big* a little thing can be — two pictures, perhaps five by seven, which give an impression of great sweeps of landscape, big and stern, in their wintry covering.

It matters not the size of the canvas. A work of *art* the size of a silver dollar can be big, and a picture on a canvas twelve feet square and worked on for years can be little. It depends not on the size, but on the brain and heart of the producer. Certainly these little pictures, full of color and suggestion, take one far out over the desolate stretches.





"WINTER"

EIGHTH AMERICAN SALON

H. O. RODINE

William T. Knox in his "Toilers" and "Haven's Rest," and Arthur Flint in his "Spring-Ploughing" and "Our Faithful Friends," show things interesting in subject, feeling and treatment, and rich in quality.

W. and G. Parrish in their two portrait-studies, "Fantaisie Orientale" and "In Hospital," have charming pictures. "In Hospital" is particularly appealing. The little patient, with the unquenchable spirit of childhood gleaming through the eyes, and the relaxed submission of the little figure, are most telling. The treatment is beautifully suggestive of the subject in its soft gray, in which there is solidity and virility. In hands less masterful, work handled in this way often becomes thin and papery or woolly. *This is RIGHT.*

In Jas. E. Underhill's "Brooklyn Bridge in the Morning," there is all the mystery and beauty of early morning, a sort of phantom-picture, beautiful also in its soft grays, but again solid and strong — no thinness or effect of having been shot full of holes. "Hurrying Clouds," by M. E. Baumberg, is simple and beautiful, and another evidence of how big an effect can be gotten in a little space.

It is a healthful sign when there is a breaking away from the soft and "*pretty*" things that have long meant "Art" to the masses. To quote Rodin again, "Nothing can be ugly in Art, except what is without character, that is to say, affording no outward or inward truth. The ugly things in Art are those that are false, artificial, trying to be pretty instead of expressive, things that are affected and 'precious,' smiling without motive, arranged without purpose, things without soul, without truth, things that tell lies because producing merely a parade of beauty and grace."

This leads up to a group of prints, which might not be called beautiful by many, but which, if we take Rodin's standard — as we safely may — *is* beautiful — the several Pittsburg pictures by R. L. Sleeth, Jr., O. C. Reiter and Frank Bingaman, vitally interesting and beautiful in depicting the throbbing life of a great city; also "The Arrival at Chicago," by J. R. Daniels, daring and original in subject. *All* of them far away from professional picture-making as it is generally seen.

Paul Lewis Anderson's "The Passaic, Evening," is a masterful, dramatic thing, beautiful in



THE MUSICIAN  
EIGHTH AMERICAN SALON  
FEDORA E. D. BROWN

its virility and quality. In quite the opposite style and feeling, is "A Brook in Winter," by Howard Heimerdinger. Poetic and fine, with very much the quality of a painting. "Juno," by F. J. Bruguere, a study from the nude, is an interesting fancy and beautiful in light and shade. "Long, Long Thoughts," by Henry Minns, is a serious study of a serious little child, and much to be admired. The "Birches," by Herman Albrecht, a Japanese effect and the various surf and dune picture are worthy of notice. "Robert," a beautiful portrait of a little boy, almost Velasquez-like in its simplicity and richness, makes one wish there were a Mr. Walcott in every city and town. We would be relieved then of some of the wooden presentments we have to

suffer from. "The Music-Master," by Fedora E. D. Brown, is another appealing portrait. William H. Kunz and B. F. Langland are also most interestingly represented.

It would be a pleasure to mention many more pictures; but, after all, what has been said of these can be applied to the others, and it would be only a repetition to go further in special mention. Let us hope that another year will see a much larger exhibition and all represent work that stands for something. It lies with you artist-photographers to make a name for yourselves and find a big place in the photographic art-development of the world. Be not loath to give of your talent and strength, provided the cause be always a worthy one.

# Notes on the Use of Actinometer-Exposure-Meters

MALCOLM DEAN MILLER, A.B., M.D.

EXPOSURE has been called the foundation of photography, and the veriest beginner in our art realizes its importance as soon as the photo-finisher delivers his first roll of film-negatives and explains that they are undertimed. The question, "How much exposure shall I give this subject?" comes to assume great importance as the worker advances from the button-pressing stage, until at last most earnest camerists are compelled to study the whole problem of exposure or to rest content with inferior results. Personally, I believe that thousands of amateurs give up their cameras because they fail to master the art of exposing correctly. It is a pity that this obstacle deters so many, for there are numerous methods of determining the right time, and one of them, as I shall attempt to show, is both simple and scientific.

In approaching any problem, it is necessary to establish some definitions in order to have no misunderstandings. To begin with, we must form a clear notion of the effect of light on the plate. The objects photographed reflect light to the eye in amounts varying with the surface-texture and the quantity of light falling upon them: the brightest are highlights, the darkest are shadows; between these are halftones. Highlights affect the plate most, so that after development they are represented in the negative by a thick deposit of black silver; shadows reflect so little light that they affect the plate but little, and so are represented by a thin layer: the halftones are graded in blackness between these two extremes. When the exposure is correct, the densities are such that a print from the negative accurately represents the relative brightnesses of the highlights, halftones and shadows. Underexposure gives highlights which are too dense and shadows lacking in details; the prints are of the familiar "soot-and-whitewash" variety. Overexposure gives highlights which are too thin, and shadows too full of detail. Exposure beyond a certain maximum (for all plates except the new hydrazine plates just put on the English market) causes reversal of the highlights; that is, they become thinner and thinner until at a certain point the image turns into a positive instead of a negative. The property of partial reversal is a most valuable one, for it keeps the contrasts of the plate within printable limits and allows one to "time for the shadows and develop for the highlights"—the golden rule of photography.

So much for the function of exposure. The next consideration must be the relation of development to exposure. A notion still persists to the effect that it is possible to correct errors of exposure by modifying the developer, and though within narrow limits of error something may be thus accomplished, it is generally useless to attempt to make development usurp the function of exposure. Underexposures may sometimes be saved by the use of soft-working, dilute solutions—hence the present popularity of the tank—or by heating the developer; but gross underexposure is hopeless. Fully-timed plates, on the contrary, may easily be modified by cold baths, bromide, or strong, harsh-working solutions: hence the judicious worker aims at exposures which will yield negatives leaning rather to over- than to under-timing. It may be laid down as a rule that clear glass in the shadows is an index of underexposure, unless, indeed, the object reflects no actinic light, as is rarely the case in nature except in the mouth of a cavern. Black objects in general reflect considerable light, and black in sunlight may appear to the eye lighter than white in deep shadow. Underexposure alters the scale of values by exaggerating the contrasts between the tones; overexposure equalizes the gradation of the lights and makes the shadows more transparent in the print, the latter effect is more in accord with our visual impression of nature than is the former.

Now, although our point of reference must always be the human organs of vision, there is one grave difference between our ocular impressions and those recorded by the plate. Our visual estimate of values is (or may be) determined at a glance and does not alter with time of observation; the impression on the plate depends on *duration* of light-action as well as on the actinic (or chemical) strength of the reflected light. The eye, unfortunately, has no means to note actinic power. A yellowish light, in particular, may appear visually very bright and yet affect the plate (unless orthochromatic) very little. Such classifications of light as are attempted in our tables hold good through "cloudy-bright" but are defective for "dull" and "very dull." The latter two may vary from one to ten and from ten to sixty. Hence the advice, so often advanced, to estimate exposure by the brightness of the image on the ground-glass proves deceptive precisely when correct exposure is most needed to prevent undue flattening of

contrasts. There is, however, one reliable method of measuring the actinic strength of the light, and that is the use of an actinometer-paper containing silver bromide.

The original actinometer-exposure-meter was introduced by Alfred Watkins, who is responsible for most of our present knowledge on the subject of exposure. The meter measures the actinic strength of the light and calculates by means of slide-rules the correct exposure for any plate. The paper used is a slightly orthochromatic bromide paper. The user exposes a fresh surface of this paper to "the same light as falls upon the worst-lighted part of the subject in which detail is required" and observes how many seconds or minutes it takes to attain the same darkness (*not* color) as the painted tint provided in the instrument.\* This one test allows for most variations of subject and gives a definite, scientific basis on which to build. The stop used is then set against the plate-speed-number (supplied on a card) and the correct exposure is read against the actinometer-number. The scales of the Wynne meter are differently arranged, the paper darkens in less time, and the standards have several times been changed. I hold no brief for either make, but as my experience has been mostly with the Watkins meter, this article deals with that particular one. Scientific workers who must have accuracy use one or the other, the choice depending on personal taste.

The advantages of the meter are many, yet a little judgment must be exercised in its use. Probably the experience I have gained through several years' use of a Bee meter may help others to become expert with less trouble than I had. The first difficulty which may arise — Dr. Ruzicka told us in the October number that to him it proved insuperable — is "matching the tint." Those who try to get the same *color* instead of the same *color-value* are sure to fail, because in certain conditions of humidity the colors of the standard tint and of the paper are not the same. In case of persistent failure to grasp the principle that the paper should be as *dark* as the tint, the obstacle may be surmounted by fitting a blue glass to the instrument, thus rendering it easy to determine when the tints are of equal depth. If the time is noted by the watch or by the swinging of a pendulum nine and one-half inches long, counting seconds at one end of the swing, no trouble will be had with getting the time correct.

A second difficulty may need some consideration. The booklet of instructions seems clear enough, yet some users cannot judge what light to test. My own rule is to test the best light

rather than the worst, for I have found that, in America, the meter tends to indicate too-full exposures. Unless the subject is one which has heavy shadows near the camera, I take the direct sunlight or the full skylight, as the case may be. It is only when the subject is very dark that I test the light in the shade of the body. For example, I have often observed that the sunlight-test may be, say, eight seconds and the shadow-test, say, forty-five seconds. In the first case the exposure for plate-speed 250 [Cramer Crown] at F/8 would be  $1/32$ ; in the second case,  $1/5$  second. Even the average between the two tests would indicate  $1/8$  second, which for many landscapes is too much. Direct-sunlight tests vary from one second in June — the English standard is two seconds, though in a recent letter from the Watkins Meter Company I was told that the *best* light is one and one-half seconds — to as much as thirty-two seconds for hazy winter sunlight. It is therefore possible, taking American light as twice as fast as English, to regulate the instrument by taking *half* the actinometer-time (or *double* the time required to match the quarter-tint) without getting underexposure. The quarter-tint, by the way, is most useful for dull light outdoors, because it is often tedious to wait for the paper to darken to the full tint. In some cases, when the shadows are near and dark, I find it advisable to use the full sky-test, which is taken by holding the meter to "point to the sky in a direction at right angles to the sun's rays, which should not fall upon the paper." These variations are right for Boston conditions when using the plate-number given on the speed-card. It is, however, in some cases, allowable to alter the plate-number as well as the actinometer-number, the tendency of the card being to state what Mr. Watkins in his latest book calls the "central-speed." [See November PHOTO-ERA, p. 262.] In fact, I have often worked with plate-numbers double those of the card and halved the actinometer-number without getting clear glass.† In my own copy of the instruction-booklet I have summarized the matter thus: —

Take sunlight as a usual thing.

Take sky-test for shadows near the camera.

Take shadow-test only for very heavy near foregrounds.

Difficulty number three is the determining of

\* This is the actinometer number.

† For instance, although Wellington Anti-Screen is listed as 130, I have rated some batches at 400, used the full actinometer-time and got ample exposure. When, however, only half the full time is employed for calculation, it is not advisable to use too high a plate-number. The advantage in using double the time for matching the quarter-tint is the great saving of time.



"CITY OF MY DREAMS"  
EIGHTH AMERICAN SALON  
R. L. SLEETH, JR.





the plate-number which gives just the type of negative one desires. As I have already mentioned, the speed-card gives numbers which, in many cases, require inordinately long exposures. The only way to work is to try the published number and judge from the resulting negative whether to raise or to lower the number. It must always be remembered that the speed-card gives the results of actual H. and D. tests checked by camera-exposures outdoors. Now, the batch tested may or may not represent the speed of the batch you have. Variations of two hundred per cent between two batches of the same brand are not uncommon. In other words, a given plate may be listed as 130 and another emulsion of the same brand might require as high a number as 250 or even 300. Then, too, the latest card states that the speed-numbers are grouped. "180 means a speed somewhere between 152 and 215." It will readily be seen, therefore, that the individual user must settle his plate-number by trial and alter it when necessary, using the card only as a starting-point. When this is done, the readings of the meter may be relied upon, provided that the shutter is accurate.

The unreliability of marked speeds is little realized. Users of the meters should not fail to check their shutter-speeds. In this connection it may not be amiss to mention that a roller-blind shutter which I have used for ten years gave the following record. The third column is based on an efficiency of fifty per cent — the usual published figure.

Marked Speed	Actual Speed	Efficient Exposure
1/15	1/5	1/10
1/25	1/16	1/32
1/40	1/20	1/40
1/60	1/25	1/50
1/80	1/33	1/65

In conclusion, let me urge every earnest worker to get one or the other of the watch-form meters, adapt it to his own needs as suggested above, and follow its readings closely. It will then be invaluable, particularly in conditions when even the most expert judgment proves wrong. It does all that any set of tables can possibly do and is absolutely reliable in circumstances not covered and not to be covered by tables.

## The Autochrome in Winter

ALFRED HOLMES LEWIS

**B**LUE shadows on the snow — have you ever seen them, on a day when the air was clear and the sky was blue, or are you one of those unfortunates to whom all snow is white, all grass is green, and so on without end? The trouble with many of us is that our preconceived notions of what ought to be are ever beclouding our perception of what is. Having eyes we see not. Are cumulous clouds, even at midday, white? Usually not, — sometimes they are pink, and again they may have a golden glow, and almost always their bases are mauve or lilac. Grass, with the afternoon sun slanting across it, is golden — but we are a long way from the blue shadows on the snow. Needless to say, they are blue because of the snow's reflecting the blue of the sky; and the bluer the sky, the bluer the shadows. This refers to shadows near at hand, of course, and not to those distant ones which at all times of the year are tinged with blue by reason of the illuminated atmosphere that intervenes.

Gardens and the brilliant land, seascapes of summer, and the flaming colors of the autumn are much exploited in the Autochrome process. Do many of us realize that there are beauties just as great, though less flamboyant, more subtle, in the snowy landscapes and shorescapes of

winter? Perhaps here, again, our preconceived ideas have overclouded our vision; but take your Autochrome outfit the first chance that presents itself, and expose a few plates, say along the side of a partly-frozen brook, and see how delightful will be the steel gray of the water and how exquisite the browns of the dried rushes and grasses, to say nothing of the *nuances* of tint in the snow. Try a shore-scene, and catch the pinky gray of the sand, the rich brown of the seaweeds, the marvelous opalescent greens of the jagged ice-cakes. See how charming will be the tones upon the sunlit foliage of the red cedar, which, in winter at any rate, is not green but brown, and how cold will look the boles of great forest trees. Doubtless upon your plates you will find tones and colors that you have never before suspected in the winter landscape and sky, and these will lend a new charm to all your winter wayfarings, for having studied and identified them in your Autochrome, henceforth your eyes will be opened to see them in the world of outdoors.

Some contend that the Autochrome does not render the colors of nature truly. While not speaking as an authority upon optics or color, still, as a close observer of nature and a user of Autochrome plates ever since first they were



THE PASSAIC — EVENING  
EIGHTH AMERICAN SALON  
PAUL L. ANDERSON



brought to this country, I maintain that, *given the correct exposure* — “aye, there’s the rub” — the Autochrome presents the nearest approach to a perfect reproduction of the scene under consideration that it is possible to obtain by any means, whether of photography or painting. This statement I make after due reflection, and will qualify it in but one particular, namely, that allowance must be made for the inherent inability of *any* photographic plate to render at the same time extremes of both light and shade.

Many workers with the Autochrome seem so fascinated with its rendering of color that they forget the importance of composition. No painting, no matter how splendid its color, can ever be truly great if it be faulty in composition; and no Autochrome, no matter how perfect its rendition of color, can be a good picture if this all-important element be neglected. There is nothing new for me to say upon this subject; it has been most ably treated by others more competent; only let me beg all users of the Autochrome to study with seriousness the great underlying principles of what makes a good picture, and to apply them with equal seriousness in their work.

Exposure is the one crux in the entire technique of the Autochrome, and upon this I never give any absolute figures, even to my pupils. The reason is that the Autochrome has little latitude — barring the permissibility of a slight overexposure — and, consequently, the exposure must be very nearly correct for each plate. Furthermore, even as “one star differeth from another in glory,” so does each hour of each day differ from another in the actinic value of its light. Hence one should never, at any time of the year, attempt work in Autochromes without the constant, careful and methodical use of an actinometer. Neither will I give any specific directions or formulae for the use of any actinometer; for having done so in a few instances, I found that I was rapidly losing all reputation for knowing what I was talking about. No two persons’ eyes seem to judge the matching of the shades exactly alike, hence the discrepancies which arise among those using the same formula, discrepancies which are inconsiderable when using the ordinary plates, but which are fatal in the case of the Autochrome. This is the most I would say to anyone; for it seems to be the only reliable advice: — Take any good actinometer — I use the Imperial, some of my pupils the Wynne — and, going exactly according to the directions obtained therewith, expose an Autochrome. At the same time expose at least two, preferably four, others, half of them over and half under the time as given by the directions. For instance, if accord-

ing to your actinometer you should give eight seconds, expose one each at four, six, eight, ten and twelve seconds, keeping careful record of the time given to each plate. In this way you will be able very soon to establish a ratio for yourself, and, that once found, it is my experience that it can be relied upon with great confidence to give satisfactory results. It is doubtless unnecessary to admonish those who are so far along in photography as to be using Autochromes, that the above experiments, even if repeated several times, need not be very expensive, for plates of lantern-slide size will tell the story of exposure quite as well as “7 x 10’s.”

As in summer the finest results in landscape work are obtained before nine in the morning and after three in the afternoon, so in winter in the latitude of New York or Boston I should advise that Autochrome-work be done before ten or after two thirty o’clock. The morning is usually preferable to the afternoon; not only is the atmosphere clearer, but oftentimes a light fall of snow that outlines the bare branches of the trees in most ideal fashion and covers the ground, for pictorial purposes, just as well as a heavy coating, will be entirely gone by afternoon.

Mr. French asked for an article upon the Autochrome in winter; but aside from choice of subject, it seems to me that these plates present no problems in winter different from those encountered with them in summer. What has been written has been set down not so much with the idea of instructing anyone, as in the hope of inspiring other Autochrome-workers to adventure in a field that has perhaps hitherto been neglected. The first favorable morning, set up your camera with the sun hardly more to the rear than just enough so that it does not shine into your lens, and see if you are not enchanted with the blue shadows and golden sunlight that your Autochrome will show across the “white” expanse of snow.

## Inspired Creative Power

As nature is infinite, diverse, eternally variable, unexpected and disconcerting, the real artist understands that he must at every moment create new modes of expression. What living creation suggests, the things that happen in his mind, the emotions that succeed one another within him with amazing swiftness, are to be immobilized by him by means that experience cannot teach. In such moments he is not a workman, but one inspired. Imitate him honestly and your picture will not resemble any work that he ever produced, and it will be as great as his masterpiece. — *David de La Gamme.*





HUNGRA

al  
sn  
pre  
Livn  
escape  
small a  
bettered  
cious w  
effect it  
realized. 1.  
less finger-nai  
pair them.

In such cases  
pride in a perform  
mechanical and easy  
tude to whom a came

ill  
sh-  
e's

until I  
give so  
st. No  
issue, the  
bound to  
for some  
discovered in  
nt water-color.  
., and a wrong  
as given by some  
nce.  
instructed to apply  
ordinary way with a



SUMMER-TIME

EIGHTH AMERICAN SALON

D. H. BROOKINS



SAND-HILLS

EIGHTH AMERICAN SALON

CHARLES VANDERVELDE

camel's-hair or sable brush, some will sink into the gelatine, while the greater part of it will remain on the surface, there to dry in an uneven manner, and later to show conspicuously upon the print. Because of this, work has usually been done upon the glass side both with varnish (colored or otherwise) and stained gelatine or gum, the intervening thickness of the glass in this case softening any crudeness of retouching.

When the water-colorist wishes to apply a wash *evenly*, he first floods the surface of the paper with clear water, soaking up any surplus with a blotter. Taking a lesson from him, I discovered a method of working directly upon the film, successfully applying thin washes of transparent water-color so that there would be no sediment upon the surface.

In regard to the paper colors to use, I was

long of the impression that any of the varied assortment of lantern-tints at present to be had would answer, but in this idea I was mistaken. My first attempts were with the cheapest phototints, and subsequent experience with two other brands was not so favorable, though not from any fault in the quality of the product. Some colors are so quickly penetrative that it is difficult to apply an even wash. Also, when once applied it requires quite a long soaking to eliminate. Some colors, with care, can be made to answer, and when I say "care" I mean that they should be used in thin washes because they dry out much stronger than their appearance on the wet film would indicate. They also quickly sink into the film, but not to the same extent as certain makes.

When we examine a slightly underexposed



negative (a pyro-developed negative particularly) there is seen a very beautiful positive image in which the faintest detail of the darkest shadow has representation. Print from it, however, and by the time the highlights are tinted, the before-mentioned fine detail has vanished, has indeed been buried in the resultant deposit of metallic particles. What is the trouble? Simply this: The shadow-detail lacks substance, it has no body, is indeed a mere gossamer-web, a ghost of an image. Give this skeleton a *backing* so that the paper will not get tinted *so* quickly, and the problem is in a fair way to be solved.

Thin shadows, then, tinted with a wash of red, yellow or green will have the printing-opacity slowed down to any desired degree, thus bringing the various portions of the image into harmony. Clumps of trees, shrubbery and grass, which lack density — and hence are untrue

in value — may thus be given sufficient body to prevent the fine detail from burial in blackness. We all know how, with the plain plate, distant foliage is inclined to appear darker than it should. This is particularly to be noted when it shows against a strong light at the horizon-line. Aerial perspective is sure to be false unless this defect is rectified.

If these parts are given a more or less dark wash of red or yellow in the manner advised they will print less deeply, the distant objects taking on that appearance of remoteness which is so essential in a landscape- or marine-view.

When there has been but a mere ghost of an image, by thus holding back the shadows there is sometimes brought to light a surprising amount of delicate imagery before unobservable by the human eye.

For a working-outfit there is required a box



of photo-tints or a pan of transparent color, either green, yellow or red; a cup of clear water; a wad of absorbent cotton; and a few water-color brushes, say a No. 3 or No. 4 round, and a flat one of a larger size for broad washes. Colors may be mixed in any small receptacle.

Small portions may be treated upon the dry film, but larger areas must not be attempted except on a soft film or else the tone will be very uneven.

Having the color mixed, hold the negative at an angle so that the medium may not run off too fast, and apply with the No. 4 brush, immediately wiping the surface with the water-soaked wad of cotton. By this procedure there is imparted to the soft film an even transparent tint, while upon the surface there is no muddy sediment deposited.

To operate upon larger areas, it is advisable first to run the brush around the outlines,

finishing by flooding the center with a full brush, immediately swabbing with the wad of cotton saturated with water, which should always be at hand as a sort of regulator to soften edges and correct mistakes quickly. The secret of successful working of the system is involved in the washing off, which softens outlines and graduates them so that the dividing-lines between the new and the old shall not be over-abrupt, thus making an even tone over all except where the color was purposely graduated.

By resort to this method, the various planes can be adequately differentiated when faulty, a suggestion of clouds given the sky-space, while mist or the atmosphere (so often lacking) can be given an appearance of reality.

In short, whenever a part prints too dark it may be lightened to any desired degree.

Some skill, of course, is necessary, and it is only possible here to give a slight outline of



BROOK IN WINTER  
EIGHTH AMERICAN SALON  
HOWARD HEIMERDINGER



possibilities. Doubtless by practice I have personally become adept in its use; but for those familiar with the handling of fine washes in painting, in contra distinction from body-color application, there should be no great difficulty.

Furthermore, where the colors designated are employed it is a simple matter to remedy errors by soaking the film in clear water and thus discharging the color.

For average purposes, I have found the green, with a slight dash of yellow, most useful. Red and yellow should be reserved for extreme highlights, but when used otherwise must be applied in thin washes. Yellow is a most deceptive color to use. A very thin wash of it is sufficient to hold back the printing to a considerable degree, hence it should be cautiously used in "painting in" cloud forms. The best color for

clouds is green tempered with yellow. Green is good for the clouds when flowed on so as to assume suitable form, finishing by putting a dab of yellow on the side nearest the sun. When these colors have blended, wash off with the wad of cotton. When a part requires deepening, one may have resort to blue.

To sum up, when the subject requires to be lightened, use yellow, red or green; when darkening is desired, have resort to blue.

It is obviously impossible to give in writing more than a bare description of the method. I have been accustomed to hold the negative in the left hand over sheets of newspaper spread upon the floor in front of a window where there is an ample view of the sky. The lower part of the window has a white muslin curtain, so that holding the negative over it, white light is





MARCH IN THE VALLEY  
EIGHTH AMERICAN SALON

HERBERT WHEATON CONGDON

thrown up, rendering the details plain to the vision. To apply color to minute portions, such as tree-branches and -trunks, I hold the negative against the glass of the upper sash so that the light of the sky is seen through it. The very finest tracery can be thus treated, using the pointed tip of the brush with a very small amount of color and that only at the point. Work from the top downwards and catch the last drop of color by swabbing off with the tuft of cotton.

When there has been a good deal of coloring it is always well to give a final rinse in clear water before setting aside to dry. Should drops collect, wipe the film lightly with a well-worn silk or linen handkerchief.

One of the greatest troubles is the sometimes-unaccountable oiliness of the film. I would suggest adding a few drops of oxgall to the water. This medium can be obtained of the dealer in artists' materials.

In conclusion, I would remark that the application of water-color to the film side of the negative has been usually considered inadvisable, and with good reason where the regular water-colors are used, and mode of working of the customary kind. Done in the usual fashion there certainly must result unevenness and muddiness, the latter quality being due to the failure to remove the body color which, when not carefully washed off, dries irregularly upon the surface of the gelatine. If one will use the transparent tints which have just enough penetrating-power to soak slowly into the gelatine and, where other than minute portions are involved, will prepare the film for the work by a thorough softening in clear water and, once color is applied, swab the surface with the wet wad of absorbent cotton, the result cannot be other than successful. The method is at all events a great advance over that where work is done upon the glass side of the negatives.



THE BROOK

RUPERT BRIDGE

## Photography in Winter

RUPERT BRIDGE

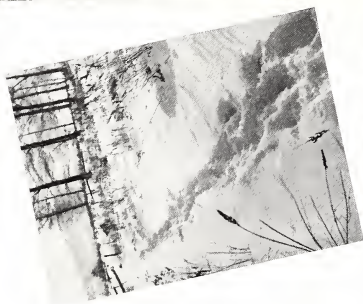
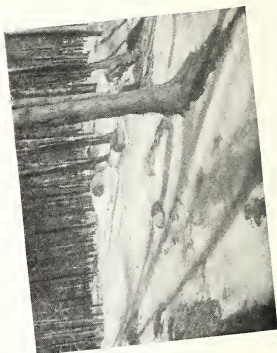
**I**N THINKING of photography in winter, the mind naturally turns to the making of snow-pictures. There are many other branches of winter-photography, however, branches of which the amateur looking for subjects for his camera may well make note, viz., interiors, copying, lantern-slide-making, enlarging, and, particularly, home-portraiture.

In the hot summer-days the camerist's enthusiasm for portrait-work is usually at a low ebb; but in winter, when the light is more diffused and therefore better for portraiture, it behooves the amateur to be alive to his opportunities in

this field. It is not necessary to have a high-priced lens or camera in order to do home-portrait-work.

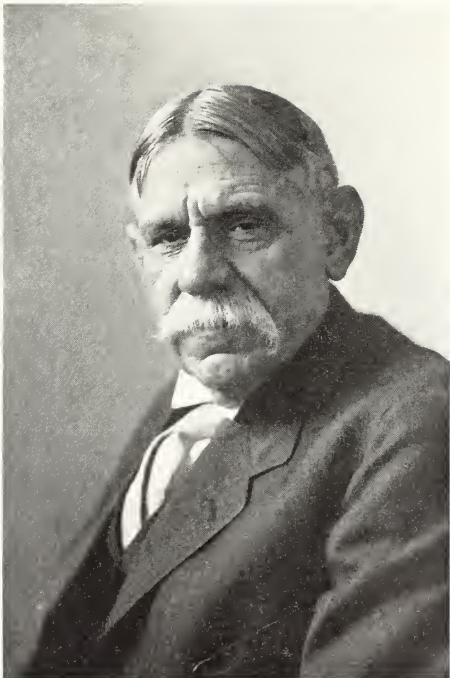
It is astonishing what can be done with very modest apparatus, plus taste and some little knowledge of lighting. For portraiture in the home, a room with a north window is undeniably the best, but any other window will answer, the only requirement being that if the sun shines through it should be softened with cheese cloth: two thicknesses will usually suffice to do this. The light is considerably softer in winter when the room is filled with

RUPERT BRIDGE



WINTER-SCENES

PORTRAIT OF R. E. S.  
RUPERT BRIDGE



reflected light from the fallen snow, and this simplifies the work, as the tendency of the beginner working indoors is to get harshness of contrast in his lighting, and of course this fault must be studiously avoided. The background of the room itself is usually an appropriate setting for the figure, though if one prefers to eliminate the surroundings, the plain portable backgrounds put out by various dealers are admirable and fairly cheap, the plain gray being probably the most useful. A reflector is often needed and may be improvised by throwing a white tablecloth over a chair or other article of furniture. It is advisable to give full exposures in indoor-work. A little practice will demonstrate, better than any theory, just what is about the right time to give in the conditions under which the amateur is working.

Many amateurs lay aside their cameras after

the summer's work, thinking there is nothing to be done in winter, but if they would take their cameras out on a sunny winter's day, when the countryside is carpeted with several inches of snow, and if they have cultivated the observing eye — without which no camerist can attain success — they will see photographic subjects everywhere, and in almost bewildering profusion and beauty. My preference is for a sunny day, for the reason that most snow-pictures depend for their success on a judicious treatment of foreground, and without sunshine one cannot secure that sparkle and that play of light and shade which are so desirable in a snow-study.

I know that many of our advanced brethren prefer certain atmospheric conditions for the pictures they create; but to me the surface-gradations and snow-shadows of a sunny winter's day have great beauty and charm, and, withal,



when viewed on the ground-glass, give a spirit of exaltation that I find difficult to explain, but which, no doubt, many of my readers can appreciate out of the fulness of their own experience. Probably the best time of day to make snow-pictures is early morning or late afternoon, when the shadows are longer than near noon; these same shadows and the beautiful gradations on the surface of the snow furnish motives enough for many successful pictures; the difficulty is, among such a wealth of material, to select and arrange the composition. We should remember here that the most successful pictures are often produced with almost a paucity of material, simplicity in composition giving interest and character to the picture.

My outfit for this class of work is very inexpensive. I use a  $3\frac{1}{4} \times 4\frac{1}{4}$  pocket camera with rapid rectilinear lens. I usually carry a half-dozen plates and a film-pack in my pockets. These, with a light-weight tripod, ray-screen and focusing-cloth, complete my outfit.

I have never yet got a satisfactory picture without the use of a tripod; there are, of course, degrees of satisfaction, and maybe it is too much to say that an earnest worker is ever really satisfied; but in picture-making that is not merely making a photograph, I think it very necessary to use a tripod; first, that one may better build up the composition; and, secondly, that one may expose fully, and so avoid that greatest of photographic snares, underexposure. Again, in using a tripod, one cultivates more deliberation and care; and this is valuable, not merely in the matter of plates and films saved, but in energy conserved and directed on a few subjects, rather than scattered on innumerable records that interest nobody but the maker, and him only temporarily. A small camera has much to commend it; it may be used for preliminary studies if the camerist prefers straight photography, being laid aside in favor of the larger instrument for the final picture. I suppose nearly all pictorial workers use a small camera and then enlarge, either the negatives or the prints. This is my plan when the negatives are worth it — and sometimes when they are not! Therefore in the taking of my small negatives I usually make them reasonably sharp, using stop F/11 to F/16, on the principle that one can subdue detail to any degree of softness in the enlargement. In winter-work outdoors, too, it is particularly desirable to have as little to carry as possible; I think a  $3\frac{1}{4} \times 4\frac{1}{4}$  outfit has a great deal in its favor. While many of our best workers use a  $4 \times 5$ , I prefer the smaller size, because, although the plate is only three-quarters of an inch less each way, it makes all the

difference between going in one's coat-pocket and having to be carried in the hand; and in the final enlarging, for pictorial work the results are practically identical.

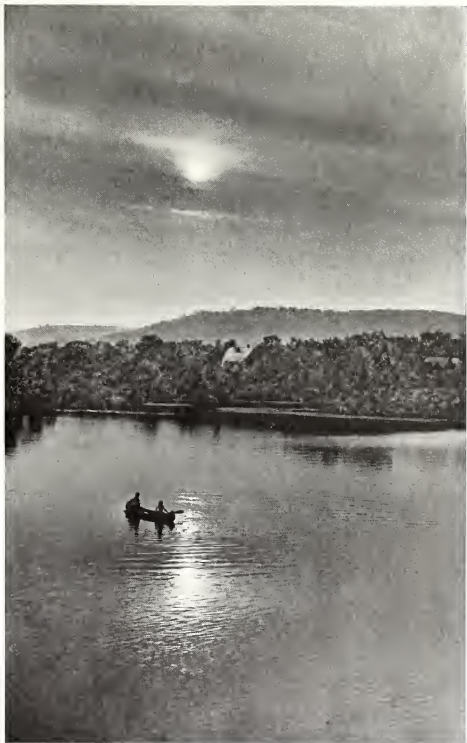
Following the advice of workers of larger experience, I confine myself to as few brands of plates and films as possible — film-packs and two standard makes of plates. Most authorities recommend non-halation plates for snow-work, and no doubt it is advisable to utilize all the advantages at one's disposal. Double-coated ortho. plates are particularly good for rendering gradation properly. As regards the bromide paper for enlargements, there is a brand to suit every taste; I prefer the rough kind, for in winter-pictures it seems to give that delightful snow-quality which is so desirable.

In the final printing, whether by contact or enlargement, it is necessary to get as cold a tone as possible; the warm tone suitable for a summer-landscape would be incongruous in a picture of ice and snow. Then, in the mounting of winter-pictures the same tones and color of cover-papers as the print shows should be used. It is in the mounting that many amateurs show poor judgment, either through lack of artistic sense, or, as I believe, because they cannot secure through their local dealer the right kind of mounting-papers.

### Judging Exposures by the Eye

IN an interesting article in *The Illuminating Engineer*, Messrs. Dow and MacKinney give an experience of their own which serves to show the extreme difficulty of judging illumination, and therefore exposure, by the unaided eye. They were using the "Holophane Lumeter," an instrument for measuring the surface-brightness of objects, and, walking through the park about dusk, took a few measurements of the brightness of tree-trunks and similar dark-looking objects.

"Subsequently they entered a tea-shop. The effect was that of stepping from comparative darkness into a brilliantly-lighted interior. Yet the actual brightness of the apparently brilliantly-illuminated white table-cloth was actually less than that of the dark and almost indistinguishable tree-trunks outside." They describe how by measuring the surface-brightness of various parts of an interior, by means of the "Lumeter," and striking an average, they were able to determine the correct exposure in a number of cases, the photographs themselves being reproduced to show the success of the method. The whole paper is one of much value to the more advanced worker. — *Photography*.



## When Daylight Ends

WARD E. BRYAN

**P**ERHAPS no branch of photography is more alluring and the results more disappointing than that of attempting to portray the glow of the sunset. We all of us try it sooner or later and find that to attain any degree of success requires perseverance and some study of the subject.

Perhaps the most difficult thing, when taking a sunset across a body of water, is to show at the horizon land which has some detail, instead of being represented by a black streak. A sunset taken across water is the only feasible way

to portray the scene, because the exposure required for water is nearer that necessary for the sky-portion than that of land and sky; indeed, the latter combination is virtually impossible owing to the long exposure necessary for the land. When one lives near the seashore, this trouble is not met, but with inland sunsets over a river or lake it is quite unavoidable. The exposure must be quite rapid to render the sky-values, and this leaves the foreground underexposed and represented on your negative by clear film with little detail. One



WHEN DAYLIGHT ENDS

WARD E. BRYAN

must resort to work on the back of the negative, such as a light deposit of blue or Aene Crimson Carmine water-color, to hold back the land-portion in printing. This throws the horizon-line back instead of forward, and gives true perspective to the scene. Considerable dodging is also necessary in printing to hold back the water or the land-portion until the sky is printed dark enough, for you will find the sky-portion of your negative quite dense.

A ray-filter is really not necessary, because in facing the light one gets good cloud-values; neither is an expensive outfit necessary, for I have done good work with a three-dollar Brownie although most of my work has been done with a rectilinear lens and 3A Folding Kodak and film. If plates are used they should be non-halation or backed.

With a rectilinear lens it is best to take the scene from an eminence, such as a bridge, dock or high bank, because in working from the shore, if the angle of reflection is right, you get in the negative ghosts, represented on the print by round white rings.

Try to take the scene from a point where there is something to break up the foreground, such as a boat or a dock, or even a rock or two,

although the latter will have little or no detail and require much afterwork to get the proper printing-quality. Place your line of reflection and your foreground-object to one side of the center, preferably the left. In printing this sort of photograph, it should be printed darker than usual in order properly to show the reflection of the sun's rays.

It is best to have the sun partly obscured by clouds if it is a bright sun, having it either at the top of a bank of clouds or coming out at the bottom. If it is a red sunset, no clouds at all are necessary over the face of the sun. 1/100 second at F/11 is generally sufficient exposure, and, if sun is bright, 1/100 second at F/16.

Plenty of water in the developer should be used, and a twenty-minute tank-development with pyro at a temperature of 65° Fahr. gives an excellent negative for enlarging-purposes. For three-and-one-half-inch tank I use twenty-two grains of pyro, sixty-six grains of sulphite of soda and forty-four grains of carbonate of soda. I would suggest that you mix your own developer in preference to using the prepared powders, which, after being kept in the dealer's stock for some time, have not the working-qualities of a freshly-mixed developer.



## EDITORIAL

### Rewarding Faithful Services

**A**MONG many worthy institutions and customs of the Old World which we Americans have adopted is the pensioning of aged or disabled employees. While this custom is, as yet, not very general, even as regards its acceptance by the Federal Government, there are many corporations and business firms which appreciate the wisdom of thus rewarding long, faithful and efficient services. Like many other excellent practices, this method of providing for the needs of worthy employees, no longer able to serve their masters, makes an ineffectual appeal even in cases where funds for the purpose exist in plenty.

A case of this kind has recently come to the attention of the Editor. Reference is here made to a certain firm which has amassed an immense fortune through the sale of an excellent photographic product, of which it had a monopoly. Much of the popularity which the product enjoyed was due to the tireless energy of its traveling sales-agent or demonstrator, a man of exceptional ability and high character. Every photographer he called upon became a friend of his firm. He was loyalty itself to the interests of his employer. A man of discerning mind, of taste and exemplary habits, he served his firm in the capacity of demonstrator for a period of twenty years. Then, when competition, with its demand for a cheaper product of a similar character, affected the sales of his firm's specialty, he was discharged. There was no substantial recognition of the fact that he had virtually wasted the best part of his life and helped another to amass great wealth. Nor is it known that this millionaire has contributed in a pecuniary way to any philanthropic cause. It may be that he has provided, or intends to provide, in his will for an employee who well deserves of his bounty. At present, however, his former faithful employee — no longer in the prime of life — finds it difficult to obtain a lucrative position in any line of business.

It is gratifying, however, to note that the photographic manufacturing firms of Rochester, Binghamton, St. Louis and other cities, have shown a humane spirit toward their elderly employees; and it is really delightful to meet these old familiar faces at the National Conventions, realizing that they are still kept on the payrolls of the firms whom they have served so faithfully.

### Prints Ruined in Transmission

**T**HERE are manufacturers who are happy in the belief that their goods are beyond improvement, simply because they receive no complaints, when in reality they are excelled in quality and efficiency by goods of other makes. They remind one of the ostrich which, burying its head in the desert sands, sees no one, thereby thinking that it cannot be seen.

We have in mind a manufacturer of a photographic commodity, who, for one reason or another — probably business tact coupled with an alluring trade discount — has been very successful; indeed, his product enjoys precedence over that of any competitor. Being informed that his product was very unsatisfactory, and that, with a slight modification, it could be made more desirable, the manufacturer sententiously spurned what he considered officious advice and outside interference, adding that, since he had "no kick coming," his goods must be above reproach. But the average person, however disappointed or inconvenienced, rarely registers a complaint. As consumers continued to find fault, PHOTO-ERA explained in a recent issue how they could overcome the difficulties which they were experiencing with this particular device, emphasizing its remarks by means of a photographic illustration of the greatest weakness of the product. This was immediately noted by another manufacturer, who cordially invited us to suggest how his own goods could be improved. The result was that this firm, appreciating the value of practical advice from an independent source, is now manufacturing a vastly improved form of a commodity which cannot fail to appeal strongly to every person obliged to send photographs by mail or by express. As soon as the article is placed upon the market and advertised, it is certain to be preferred to any other mailing-device ever offered to the public.

❧

THERE is no art for art's sake. It exists for man, and can be worthy only by being useful. The lordly palace grew out of the hut that sheltered from wind and rain some barbarous fisherman clothed in the skins of beasts; the sweetest and most celestial song caught its first faint echo from the tender lullaby with which some poor mother sang her babe to sleep. All art is born of man's craving for a higher and better life. — *J. L. Spalding.*

# THE ROUND ROBIN GUILD

*An Association of Amateur Photographers*

Conducted by ELIZABETH FLINT WADE

This association, conducted under the auspices of PHOTO-ERA, and of which PHOTO-ERA is the official organ, is intended primarily for the benefit of beginners in photography, although advanced camerists are just as welcome and many are numbered among its members. The aim of the association is to assist photographers by giving them information, advice and criticism in the Guild pages of PHOTO-ERA and by personal correspondence. Membership is free and may be obtained by sending name and address to PHOTO-ERA, The Round Robin Guild, 383 Boylston Street, Boston. Send a stamp for complete prospectus.

THE ancients could not have chosen a more appropriate mentor for the opening of the year than that "oldest of potentates," Janus the two-faced god, one face looking forward and one looking backward. So, following where he leads, we look back on the record of the year just past, its successes and its failures, and then forward to the New Year with a determination to go forward to still greater success and to rectify, so far as possible, the failures which have been our lot.

Whatever our vocation or our avocation, the New Year finds us bringing to it fresh courage and fresh endeavors. We plan to make each day, "count" for something begun, something accomplished and mean to do each day's work so well that it will make the next day's work smoother and easier.

While vocations are many and varied, there is one avocation which is pursued by a large number of persons, both young and old. One need hardly mention its name — Photography. Now this is an avocation in which there is need of great reform. To its pursuit one should bring his best energies, his best knowledge, and be ever on the alert to improve his work in technique, in artistic merit and in quality of subjects. On the contrary, many amateurs pursue this avocation in an aimless way, taking pictures here and there in the hope that they will somehow turn out to be good, though he is pretty sure of their turning out to be bad.

It is with great pride that the editor looks back on the progress of so many of the members of the Round Robin Guild. The work of one of the first members of the Guild which, at the beginning, seemed almost hopeless; so poor was it in any artistic quality, so regardless of the laws of composition, and the technique way below par, has now arrived at such excellence that it has taken many prizes and has found a place in the Salon, both at home and abroad.

What one has done another can do; so to our beginners we hold out the hope that they, too, if they pursue their art with care, may step forward and take their places in the front rank of amateurs. One way to gain this position is to begin to specialize one's work. While one may vary his subjects as much as he chooses, he should select one special phase of photographic art and devote himself to mastering it so that this class of his pictures may count for something and win him a reputation. It may be outdoor or indoor work, telephotography or microphotography, still-life studies or genre and portrait-work; but let him do his "photographic best," to make of his pictures something worth while.

Then there is the commercial side of photography; one may have a bent for news-photography — the chronicling of passing events of pictorial importance; or he may take up the still more fascinating work of designing with his camera, each field having its own distinct character and a field in which one may find a lucrative harvest.

There is always a market for news-photographs. If anything happens of any sort of particular interest, the public looks for photographs of the event. It may be of something the other side of the world, it matters not, pictures must be procured somehow, and it is the daring and the expert photographer who is designated as the one to send in search of such pictures. If there is a war, the photographer is as much a personage in the ranks as is the officer, and it is to him that the public looks for the "eye-witness" particulars of the fray.

When a publisher sends out a man to get pictures of an event, he leaves it entirely to him to get them; and if the event is out of the ordinary, then he must exert himself in order to get satisfactory pictures. He must be quick to take advantage of anything which will forward his work, and he must be able to "make occasions," if it becomes necessary. While the photographer is, as a rule, given every facility to make pictures of important events, the conditions themselves may not make it possible to get a place on which to stand and to place his camera. In such a case he must *make* a place, and two instances of this kind come to the mind of the editor. Both were of mammoth importance — pictorially, at least. One was the photographing of the Great Indian Durbars, and the other was the picturing of the Easter throngs at the Holy Sepulchre in Jerusalem. In the former case, the enterprising photographer was an American and, finding no point high enough from which to get a comprehensive view, he erected a platform on high poles, climbed to its top by means of a frail and swaying ladder, and made photographs from his improvised viewpoint which were published in all the leading American periodicals. In the photographing of the latter subject, the photographer rigged a suspended platform from the top of a very high wall, and from this fragile shelf made splendid pictures, many of which are now being used for illustrations of a book on the Holy Land.

One seldom stops to think, when he is looking at pictures of almost inaccessible places, how the photographer managed to get such good photographs. Many are taken at the risk of life and limb, and sometimes one or the other is lost. A series of beautiful pictures of the Arctic region was published at the beginning of the year. They were admired by everyone who saw them, but very few knew that the young man who made the exposures perished in the cold. His companion was more fortunate and managed to make his way to a settlement. He took with him the photographic outfit of his companion, later had the plates developed and the world has the result. Another amateur, who went to Africa in search of pictures of undiscovered parts of this country, made many fine records, but before he was able to get back to civilization with them he was killed with a poisoned spear by one of the natives. His traveling companion escaped and he brought with him

THIRD PRIZE —

SHORE-SCENES

H. L. BRADLEY



the plates of the photographer, which turned out to be specially fine negatives of heretofore unpictured places.

Of course, there is a happy mean between these two extremes, but the news-photographer must be a master of technique, must be able to handle his camera with ease in the most trying circumstances, and be able to seize at once the favorable moment for making the picture. One has very aptly expressed the neglecting of photographic opportunity by remarking that,

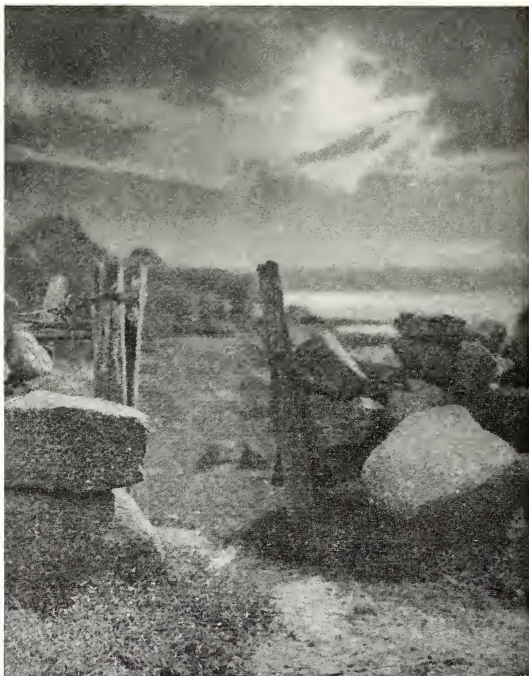
"The photographic mill never grinds with the water that is past."

The work of a news-photographer is always interesting. It has in it a spice of adventure, it is always new, and it takes its votary into unusual and fascinating places. One who is a good photographer of news may at any time have an opportunity to extend his pictorial knowledge of the world. Publishers send photographers to the ends of the earth almost, in search of the new and the unusual. They depute them to become a part of the progress of dignitaries; they send them down into craters of volcanoes; and bid them climb the highest mountains; and always the financial part of the journey makes it well worth one's while to go on these pictorial quests. To the one who wishes to devote himself to news-photography, there is a splendid chance for advancement.

In direct opposition to the photographing of wars, turmoils, and striking happenings, is the work of the photographic designer. He works in the quiet of his studio or in the quiet of the open, for his subjects are found in the fields and woods where they may be photographed if he chooses, or he may take his subjects home with him and photograph them at his leisure.

Just now, when "all the woods are bare," one finds in them some very interesting and artistic subjects in the twigs and branches of tree and shrub. These make the very attractive Japanese designs which are so artistic, so much liked. Indeed, the Japanese seem to have mastered the art of portraying the flower or twig. When one learns that the Japanese artist will sometimes spend a whole day arranging a spray of flowers, we do not wonder that he has arrived at such perfection in the art, and that his time has not been wasted but well spent. We Americans seldom have any spare time — what we do, we do in a hurry; we have not the leisure temperament nor the leisure training which the Japanese possess, but we can copy their results and yet introduce into our copy that necessary ingredient, original treatment.

Of the twigs or branches now available, one will find the witch-hazel one of the most satisfactory. Its stems have the most artistic way of turning and bending, and



FIRST PRIZE  
SHORE-SCENES

MARGARET E. MENNS

one seldom breaks a branch from a witch-hazel bush that will not make a good decorative study. The little yellow blossoms which come out in November are now little dried tufts along the wood, and add to the decorative value. Weeds need not be despised. The mullein tall that lifts itself sturdily above the snow is a good subject for a panel effect, as is also the wild teasel, the sprays of the squirrel brier, and kindred flora. The wild grasses are not to be despised when one is in search of a subject, nor the rushes which grow in the swamps. These subjects are used so rarely that the beginner will not be apt to find his picture duplicated, and if, on this first of January, he chooses "designing" for his specialty, it would be well for him to begin with the leafless twigs, branches, weeds and reeds found in wood, swamp or field. With a Japanese model for his study, he ought to get some very good designs, indeed; and once having begun the work, he will enjoy it so much that he will be eager to devote his whole time to the fascinating pursuit.

### Orthochromatic Plates

THE science of photography has advanced so much during the last two decades, that it is only the early photographers who appreciate the great improvements made in the art. We who began the work of photography when the dryplate had already become the plate of the day, and its great sensitiveness the means of making pictures in a fraction of time, cannot begin to understand the labors of the photographer of the wet-plate period.

There are plates for all conditions of picture-making; for color-work; astronomical and microscopical work; for copying; for process-work; for correct color-values; for prevention of halation or fog; for making photographs in the exact color of the objects photographed, etc., etc. Then, too, there are many degrees of sensitiveness from the slow-process plate (which may be used for prolonged exposure) to the extremely sensitive, that takes only a fraction of a second to make a picture.





SECOND PRIZE

SHORE-SCENES

W. S. DAVIS

There are more than twenty different brands or makes of plates on the market, each with its special good qualities which commend it to the use of the photographer.

A plate which the beginner makes little use of is the orthochromatic plate, for he seems to think that this is a plate which requires special care in handling and, while in a sense it does, yet not so great care that debars even the beginner from learning how to use it. In the matter of designing where flower-studies are used, the orthochromatic plate ought to be chosen. It is made color-sensitive by means of the dyes used in its preparation. Plates of this order render the objects photographed on them in their true color-value. A member of the Guild, calling on the editor the other day, noticed and commented on a large jar of yellow chrysanthemums which stood on the window-ledge. A photograph of the window with the jar of flowers was lying on the table and it was shown to the visitor.

"Why," said he, "how did you make those flowers come out light in the picture? I never photographed a yellow flower but that it was very dark or almost black in the print."

I explained about the orthochromatic plate and why it rendered the flower light, instead of dark, as when photographed on an ordinary plate, and he went away to buy some orthochromatic plates and begin his real study of flowers. He has used a camera for at least six years and never even tried the orthochromatic plate. The reason why yellow takes a dark color in the print is because yellow has very little actinic power, and does not act quickly on the sensitive film. It has illuminating-power and looks light to the eye, and unless one

knows the reason why it photographs dark he is apt to think something is wrong with his camera or plate.

There are two ways of sensitizing plates for color-values. One is to mix the dyes with the emulsion and apply it to the plate in the one coating; the second is to coat the plate with the sensitive solution and when dry to immerse it for a short time in the coloring-solution and dry again. This latter method may be tried by the amateur if he chooses to make the experiment, for any dryplate may be dipped in the coloring-solution and when dry will be orthochromatic. Great care is necessary in handling the plates, for they must be well protected from the least bit of actinic light during the operation and the after drying.

Erythrosin is the dye which the amateur should select if he is planning to make his plates orthochromatic. This color-sensitizer renders a plate very sensitive to green and yellow rays, rays which on the ordinary plate make little impression, but which on the color-sensitive plate appear in tone-values as they do to the eye.

The dye used to sensitize the plate for orange and red is called cyanin, though it also masquerades under the names of chinolin blue, quinolin blue, and quinolin cyanine. It is a dark blue-green powder and soluble in alcohol. Some time ago a color-sensitizer was placed on the market and created quite a sensation. It was called "Azalin" and the chemist who compounded it refused to give the nature of the ingredients. There were other chemists, however, and one of them analyzed the compound and found it to be a mixture of quinol red and quinol blue, the latter being another name for cyanin. The color of this dye is a brilliant carmine and is known



as "rubine," and rubine is nitrate of rosaline. It sounds almost like the retrograde rhyme of "The House that Jack Built."

Rose-bengal; fuchsin; gallo-cyanin; aurantia; etc., etc., are some of the dyes used, but the amateur who is not going into the business for money will find that erythrosin will be the color-sensitizer with which he will have the most success.

Orthochromatic plates are sensitized for the different subjects on which they are to be used. There is one for landscape-work, another for fabrics, paintings, flowers, etc. By their use one may produce in his prints not only the true color-value of the objects photographed, but also the many gradations of lights and shadows. Once having learned to use the orthochromatic plate, the amateur will find it a plate that gives both pleasure and satisfaction.

#### A Word About Snapshots

In making snapshots one is very apt to ignore the fact that the lens sees everything toward which it is directed, while the sensitive plate on which the image is reflected faithfully reproduces every detail. When a plate of this kind is developed and a print made from it the amateur is very likely to find in it many objects which he did not care to have in his picture. There will be things in the foreground which block out some important or picturesque point, or there will be figures which spoil the composition entirely owing to their being in the wrong place on the plate, or else so near the camera that the real object of the picture appears dwarfed

and its value as the central or principal point of interest over balanced and lost.

What the amateur must learn is to so train his eye to grasp the most opportune moment, and to so train his hand in the manipulation of his camera, that both will work together, and a desirable picture will be made even though it is "only a snapshot."

There is, perhaps, no more interesting subject for the snapshot than that of children playing in the streets intent on their games and oblivious to the fact that a camera is within many blocks. Such pictures should not include too many figures, or the plate will be too crowded and the picture lack artistic value. Stroll along the street until a pleasing group meets the eye, the eye which is so well trained that it can see at once the picture in its entirety, foreground, middle distance and perspective. If the surroundings are not of the kind that compose well in the picture, one will do well to go farther and find something better. A good way to get pictures of children in their unconscious moods, when they are oblivious to everything except the play in which they are absorbed, is to stroll past them with the camera as little in evidence as possible, take in the detail of the picture which they make, stroll back again to see which point of view is the better, then, apparently passing on, turn quickly and make the snapshot. It will not really be a snapshot except in the matter of exposure, for one will have studied his subject from the best point of view and, knowing how to manipulate his camera expertly, will secure the picture which he has taken the time to compose.

## The Round Robin Guild Monthly Competitions

*Closing the last day of every month.*

*Address all prints for competition to PHOTO-ERA,  
The Round Robin Guild Competition, 383 Boyl-  
ston St., Boston, U.S.A.*

### Prizes

*First Prize:* Value \$10.00.

*Second Prize:* Value \$5.00.

*Third Prize:* Value \$2.50.

*Honorable Mention:* Those whose work is deemed worthy of reproduction with the prize-winning picture, or in later issues, will be given Honorable Mention.

Prizes may be chosen by the winner, and will be awarded in photographic materials of any nature sold by any dealer or manufacturer who advertises in PHOTO-ERA.

### Rules

1. These competitions are free and open to all photographers, whether or not subscribers to PHOTO-ERA.

2. As many prints as desired, in any medium except blue-print, may be entered, but they must represent the unaided work of the competitor from start to finish, and must be artistically mounted. Sepia-prints on rough paper are not suitable for reproduction, and such should be accompanied by smooth prints on P. O. P. or black-and-white paper having the same gradations and detail.

3. The right is reserved to withhold from the competitions all prints not up to the PHOTO-ERA standard.

4. A package of prints will not be considered eligible unless return postage at the rate of one cent for each two ounces or fraction is sent with the data.

5. Each print entered must bear the maker's name, address, Guild-number, the title of the picture and the name and month of the competition, and should be accompanied by a letter SENT SEPARATELY, giving full particulars of date, light, plate or film, make, type and focus of lens, stop used, exposure, developer and printing-process. Enclose return-postage in letter.

6. Prints receiving prizes or Honorable Mention become the property of PHOTO-ERA. If suitable, they will be reproduced, full credit in each case being given to the maker.

7. Competitors are requested not to send enlargements greater in size than 8 x 10 or mounts larger than 12 x 15 unless they are packed with double thicknesses of *stiff* corrugated board, not the flexible kind, or with thin wood-vener. Large packages may be sent by express, Section D Rates, very cheaply and with indemnity against loss.

### Subjects for Competition for 1911-12

December — "Home-Scenes." Closes January 31.

January — "Winter-Landscapes." Closes February 29.

February — "Woods in Winter." Closes March 31.

March — "Window-Portraits." Closes April 30.

April — "Spring-Pictures." Closes May 31.

May — "Decorative Treatment of Shrubs and Flowers." Closes June 30.

June — "Outdoor Portraits." Closes July 31.

July — "Tree-Studies." Closes August 31.

August — "Outdoor-Sports." Closes September 30.

September — "Street-Scenes." Closes October 31.

October — "Autumn-Scenes." Closes November 30.

November — "Interiors with Figures." Closes Dec. 31.

December — "Cats and Kittens." Closes January 31.

### Awards — Shore-Scenes

*First Prize:* Margaret E. Menns.

*Second Prize:* W. S. Davis.

*Third Prize:* H. L. Bradley.

*Honorable Mention:* Norman Irving Black, C. N. Bowen, R. A. Dowd, M. A. Eby, Harry C. Gibson, E. S. Hodges, William S. Ogelvie, Dr. D. J. Ruzicka, J. Herbert Saunders, Dr. C. T. Warner.

## BEGINNERS' COLUMN

### Quarterly Contests for Beginners

In these contests all Guild members are eligible PROVIDED THEY HAVE NEVER RECEIVED ANY PRIZES OR HONORABLE MENTIONS in the past, FROM ANY SOURCE, AND PROVIDED ALSO THAT THEY HAVE NOT BEEN MAKING PHOTOGRAPHS MORE THAN ONE YEAR.

All prints submitted, except prize-winners, will be returned if postage is sent in a separate letter with the data. See rules 4 and 5 in opposite column.

### Prizes

*First Prize:* Value \$5.00.

*Second Prize:* Value \$2.50.

*Third Prize:* Value \$1.50.

*Honorable Mention:* Those whose work is worthy will be given Honorable Mention.

### Subjects for Competition

GENERAL — OUTDOORS — CLOSES JAN. 15, 1912

Any subjects, landscapes, figure-studies, genre, marines and animals.

GENERAL — INDOORS — CLOSES APRIL 15, 1912

Similar to the one above, but strictly interior-views.

### A Word About Our Subjects

THOUGH our Beginners' Quarterly Contest closes on the 15th of this month, there is yet time for the would-be contestant to make and send in pictures, for the only restriction in this contest is the one that stipulates that the plates must be exposed out-doors.

If one chooses landscapes, he may make quite as attractive a picture of a winter as of a summer landscape, and sometimes a scene is more attractive in its winter-dress. A winter-marine is very interesting; and the beginner who lives near a lake or in a seaport has the opportunity to get some particularly interesting subjects. If one prefers animal-studies, he will find his subjects in the farmyard — sheep, perhaps, huddled together in a corner for warmth, or two or three cows feeding from the haystack. Let all our beginners at least *try* for a prize.

Entries are coming in rapidly for our December contest, which closes January 31. The subject, "Home-Scenes," is one which appeals to almost everyone. The editor remembers very well the picture exhibited at the World's Fair in Chicago, entitled "Breaking Home-Ties." It showed a young lad taking leave of his home and family and setting forth to begin his battle with the world. The interior depicted was a plain, simple home, but evidently a real home. It is quite safe to say that of the thousands of visitors to the Fair the majority of them lingered longer before this picture than before much finer works of art. It was because in this "Home-Scene" there were qualities which appealed to the heart. Such qualities can be embodied in a photograph as well as in a painting, and now is the amateur's opportunity to make a really worth-while picture of a homely subject.





SHORE-SCENES

HONORABLE MENTION

DR. D. J. RUZICKA

### Answers to Correspondents

*Readers wishing information upon any point in connection with their photographic work are invited to make use of this department. Address all inquiries to ELIZABETH FLINT WADE, 743 East 27th Street, Paterson, N. J. If a personal reply is desired, a self-addressed, stamped envelope must be enclosed.*

**L. L. B. — Chemicals for Coloring Bromide and Gaslight Prints,** as well as lantern-slides and transparencies, are put up in tablet form. The colors attainable with them range from a warm sepia to that of a red chalk drawing; all shades of browns may be produced, and greens and blues are easily brought out by their use. A package of these tablets containing the different tubes costs 75c. and they contain the different chemicals for the tones possible to be made by this process. A number of firms manufacture these color-tablets or solutions.

**ROSE WARREN. — To Obtain Clouds in a Landscape-Picture,** provided, of course, that there are clouds in the sky, use a ray-filter. This is an attachment put over the lens that retards the actinic action of the light from the sky and equalizes it with the impressions received from the objects in the landscape itself. By its use one gets in his negative just the qualities that are seen in the clouds and landscape. The filter

lengthens the time of exposure so one must govern the timing of the plate accordingly.

**S. A. LEE. — Yes, you can Sensitize Fabrics with Nitrate of Silver** as well as you can paper. If linen or any starchy cloth is used it must be washed to free it of all starch. The cloth is then salted and dried the same as for paper, a warm iron used to smooth it when it is nearly dry. It is then dipped in the sensitizer and stretched on a drawing-board and held in place by thumb-tacks — so that it is drawn taut and smooth — and placed in a dark room to dry. Owing to its nature a fabric cannot be examined during the printing-process, because opening the frame would move the fabric out of place. One should, therefore, sensitize two or three sheets of paper in the same emulsion used for the cloth, and use a piece of the paper as a trial-print. Note the exact time it takes to make a good print on the paper, then time the printing of the fabric accordingly. The print is finished in the same way as if made on paper, only it must be smoothed in the drying by pinning it to a support at both sides and ends so that it lies smooth and straight.

**GEORGE HAYDON. — Chloride of Copper is Used** for toning bromide prints, for changing the color of platinum prints, and it is also a useful chemical to use in reducing negatives that have been developed too long. It comes in the form of green needles, but when heated it loses its needle-like form and becomes a yellow powder. In this condition it is known as anhydrous (dry) chloride of copper. It costs 12c. for an ounce-bottle.

SHORE-SCENES

HONORABLE MENTION

E. S. HODGES



W. E. FLOWER. — To **Tint Cards** get any of the **Aniline Dyes** of the color you desire, dissolve enough of the contents in water to make a rather deep tone, add a few drops of acetic acid, then soak the cards in the solution till they have attained the desired tint. Some papers absorb colors more quickly than others owing to their porous qualities. Papers which have been sized do not tint well.

Karl K. — Do not throw away a drop of your **Old Platinum Developer**. When you have finished developing, turn the solution into a bottle and let it stand for some time. If it is used one morning, then let it stand till the next morning when all the black sediment, which discolored it and which was deposited during the developing, will have settled to the bottom of the bottle and the developer will be as clear as when first mixed. Decant off the clear developer and use for your next batch of prints, adding an ounce or two of fresh developer to the old. Platinum developer does not seem to lose its developing-power even after many prints have been developed in it. The sepia developer makes far nicer prints when it is old, the tones are richer and the prints have a much softer quality.

ELLIS MARKS. — To give a picture the **Effect of Having Been Copied from a Painting** is first to stretch a piece of canvas on the wall — burlap will do if canvas is not available — photograph it, but do not prolong the exposure very much. Then, without developing the negative thus made, use it for making a negative of some person. When the plate is developed the effect will be that of canvas, the lines showing just enough to suggest a painted portrait.

EDWIN FISHER. — **Stains on Negatives from Being Fixed Improperly** should first be soaked in clear water till the film is thoroughly wet, then placed in a bath made as follows: Alum, 1/2 oz.; citric acid, 1/2 oz.; iron sulphate crystals, 1 1/2 oz.; water, 8 oz. The stains will disappear after a little; and when the plate is clear, wash well and dry.

GRACE DALTON. — **Pyro Stains** may be **Removed** by soaking the plate in a weak solution of hydrochloric acid and alum. If the negative is only slightly stained it will probably make better prints as it is than if the negative were cleared. A slight staining of pyro does not seem to impair a negative; on the contrary, it often helps to make a much finer print.

OTIS GREENE.—**A Formula for Ortol Developer** is made as follows:—Solution A. Ortol, 60 grains; potassium metabisulphite, 15 grains; water, 5 oz. Solution B. Sodium sulphite, 1 oz.; potassium carbonate, 1/4 oz.; potassium bromide, 5 grains; water, 5 oz. To use, take equal parts of both solutions. If you wish a soft negative, add an ounce of water to every two ounces of the developer. Ortol is a clean developer and makes excellent negatives of fine printing-quality.

V. N. SOMERS.—The reason your **Print has Turned Yellow** at the **Edges**, where it was attached to the mount, is because the paste used was poor and discolored the paper. Use the best photographic paste. There is a brand on the market which is particularly good. If it becomes hardened before it is used up—as it will sometimes, if not used frequently—then add a little water to the bottle in which the paste is stored, set the bottle in a dish of water over the fire and leave it there till the paste has melted and become a brownish liquid. Put the cover on the bottle, set it away to cool and, when it has done so, the paste will be found of the same velvety smoothness, and of the “easy to spread” consistency. This paste never sours, never moulds nor discolors, even if it has been kept for a year or more. In mounting prints do not paste them flat on the mount. If the mount is rough, every mark shows on the print; while if it is smooth but of rather thin texture the picture will warp. Paste by the upper edge only for single prints. A picture for a scrapbook is a different proposition.

### Print-Criticism

*Address all prints for criticism, enclosing return postage at the rate of one cent for each two ounces or fraction thereof, to ELIZABETH FLIST WADE, 745 East 27th St., Paterson, N. J. Prints must bear the maker's name and address, and should be accompanied by a letter, sent separately, giving full particulars of date, light, plate or film, stop used, exposure, developer and printing-process.*

MY **LITTLE CABIN-HOME**. L. T. E.—This picture shows the interior of a log cabin and discloses a very attractive interior view. Evidently the interior which is shown comprises living- and dining-room, perhaps kitchen too, though no culinary utensils are in sight. In the foreground is a table strewn with books and magazines with a cheerful lamp in the middle. Before the big fireplace, built of boulders from the field evidently, sits a woman reading. At the end of the room is a long Dutch window with bookcases at either side. A couch with pillows and blankets comes into view at the left and photographs are pinned to the wall here and there. Around the sides of the cabin, and making a very attractive frieze, sprays of evergreen are massed. One can imagine that this must be a very pleasant place in which to sojourn, and in looking at the picture one regrets that the exposure was so badly timed that the picture is flat and lacking in perspective. It is worth while trying another time to make a picture of this attractive interior and one which shall be good enough to publish in the pages of PHOTO-ERA.

THE **WILLOWS**. A. J. R.—We have here an enlargement from a small negative and very well done. The focus has been so set that the picture resembles a crayon sketch, the lines being loose and having a freedom about them which is not often seen in a photograph. The slope of the bank on which the trees stand and the water over which they lean are as well rendered as the trees themselves. This is a very harmonious composition and

the lights and shadows have soft gradations. The mounting of the print might perhaps be improved, for the mount is too small for so large a print, showing only about an inch margin when it should have at least two or three. The print should also be mounted nearer the top so as to leave a wider margin at the bottom. The picture itself is one which is a credit to the artist who made it.

**LITTLE FISHERMEN**. A. R.—The objects in this picture, if well composed, would make a very pleasing picture, indeed. First there are the “Little Fishermen”—two boys of perhaps seven or eight years of age, a rippling stream between sloping banks, and a big tree in the foreground; and in the middle distance pasture-lands and an undulating line of horizon revealing hills in the distance. In the treatment of these objects the big tree shows only a portion of its immense stem without so much as a hint of a branch coming into view. The two children are posed at the base of this tree, and one is staring straight at the camera, but the other entering more into the spirit of the picture is intent on his fishing. In the immediate foreground is the pail for the fish and the can for the bait, but they are so much nearer the camera than the little fishermen, and consequently so much larger in proportion than the children themselves, that one wonders involuntarily how those small urchins are going to tug that big pail. Now the tree should have been far enough away from the camera as to take in some of its branches, and also to convey the idea of a tree instead of a big trunk with no excuse for being. It should have been portrayed as a shelter for the children rather than as a support for their backs. It goes without saying that the subjects should have been instructed to look away from the camera, not at it. The remainder of the composition, that is the landscape seen beyond the opposite bank, is very good; for the objects themselves are in harmonious position. Better try another picture of the “Little Fishermen,” and study the composition well before wasting a plate.

**LOADING UP**. J. J. F.—This picture shows a schooner being loaded with a cargo—a most prosaic subject seemingly—but the artist has succeeded in making a very artistic picture. The point of view is well chosen and the schooner, instead of being in the foreground as one is apt to have such an object, is far enough away so that the picture includes some of the surroundings. The men are busy loading and paying no attention to the camera. At the left two men are sitting on an old bench near the edge of the wharf—idlers they are—watching the others work, and even they have no interest in the camera. Outlines of buildings can be seen on the opposite shore in faint tones, this being a river-scene. The artist has given just the right focus, neither too sharp nor blurred or hazy. This print is one of the best which has come to the editor's desk for criticism for some time.

**MIDSUMMER**. K. H. G.—This is rather a hackneyed subject and many similar pictures like the one sent for criticism have been received, but this one has a good deal of merit. It shows a stream of water in which four or five cows are standing. In the foreground is the stony bank of the stream, while the bank on the other side slopes gently upward to wooded fields. Contrary to what is done in most pictures of this kind, the artist has chosen to photograph directly toward the sun though avoiding including that orb within the angle of the lens. Consequently the shadows are a prominent feature of the scene, especially their reflection in the water. The tone of the print is a cool gray, but brown would be more appropriate for the subject. The print is very well finished and mounted.

# THE CRUCIBLE

A MONTHLY DIGEST OF FACTS FOR PRACTICAL WORKERS

*With Reviews of Foreign Progress and Investigation*

Conducted by WILLIAM H. KUNZ

Readers are encouraged to contribute their favorite methods for publication in this department  
Address all such communications to The Crucible, PHOTO-ERA, 383 Boylston Street, Boston

## A Plate That Cannot Be Overexposed

WE were much interested to read Mr. Sanger Shepard's article in the *British Journal of Photography* regarding the remarkable properties of plates and papers prepared with Hydrazine Sulphate. A plate so treated is said to stand any degree of overexposure without reversal or solarization, and to give good negatives regardless of the length of exposure, the only difference being in the color of the image. Pictures can be made against the light, including even the sun in the picture without difficulty. Bromide paper prepared with hydrazine may be exposed in the enlarging camera the same as ordinary bromide and give perfect prints. The same paper can be exposed the same as Velox; or, if desired, it can be printed out in the sun similar to P.O.P. and simply fixed or toned, and all the prints at the various exposures will have the same gradation. From advance information it looks as if the problem of exposure had been eliminated by the new treatment. Hydrazine plates and papers will be on the market shortly, and certainly promise to be a boon to the photographer.

## Plates Spoiled in the Hypo-Bath

It is always better to measure or weigh chemicals when compounding solutions. It is not safe to guess at the desired quantity, even though it be soda hypo-sulphite. The proper proportions are one part of the salt to four parts of water. If made stronger, this solution will ruin the plates, causing innumerable blisters to form on the film. One part to five is a safer proportion. The process of fixing—chemically known as dissolving out the bromide of silver—will take longer, but there are no detrimental results. The professional practitioner who is more experienced with the use of chemicals than the occasional worker may frequently be seen to mix his solutions or strengthen them by guessing at the requisite weight or quantity. The amateur should be more methodical, using scales or graduated glasses. The hydrometer-test, so generally used by the professional, is also recommended to the amateur.

## Testing Developer to Determine the Color of the Image on D.O.P.

OFTEN it is very desirable to be able to prepare your developer for developing paper so as to be able to get blue-blacks or brown-blacks at will. The following rule has always seemed to work with me and may be worth trying by others. Mix your developer as usual, using the minimum quantity of bromide. To test for color, take a small piece of unexposed paper and immerse it part way in the developer. If it begins to show a veil of fog at the end of twenty to thirty seconds, the print will be blue-black. If it begins to show fog between thirty-five and forty-five seconds, the color will be pure black. From forty-five to seventy seconds the color begins to be warm black. Over seventy seconds it will be olive. These tests are accurate for M Q or Edinol developer.

## Developing Bromide and Gaslight Papers

INASMUCH as really good prints on developing-papers seem to be a rarity, a few suggestions about development of such papers may be of some assistance. The manufacturers all seem to recommend Metol-Hydroquinone for the reason that it keeps well and gives good blacks; but metol is so poisonous to many persons, that something of a non-poisonous character to take its place should be welcome. As an all-around developer for all kinds of gaslight and bromide papers there is nothing better than Edinol. The formula I am using is as follows:—

Water .....	10 oz.
Sodium Sulphide, dry .....	175 grains
Edinol .....	10 grains
Hydroquinone .....	30 grains
Sodium Carbonate, dry .....	175 grains
Bromide of Potash 10% .....	30 minims

Use developer full strength.

If the solutions are likely to get very cold, it may be advisable to use Aduro in place of Hydroquinone, as Aduro is not affected by the temperature like Hydroquinone. The secret of getting a really good print, is to expose for the shadows and develop for the highlights, which is the old, old rule of exposure for dryplates, and it holds good for prints. The usual method is to develop until the blacks are black enough; and if the whites do not develop out, the paper is at fault. As a matter of fact, a properly-exposed print will have the blacks almost fully developed before the whites have any detail in them at all. To get the best results, the print should be developed two or three times as long as it takes for the blacks to come up, and the resulting print should carry every gradation of the negative. The golden rule is "Short exposure and long development."

## Acid Bichromate as a Bleacher

THE sulphiding process of redevelopment does not always produce the rich brown tone so much desired, and a great deal depends on the color of the silver-deposit in the original black-and-white. In a recent issue of *Photography*, L. P. T. advocates acid bichromate as a substitute for ferricyanide and bromide. He states that it gives a fine, deep color. For use, take of a saturated solution of potassium bichromate one dram and of hydrochloric acid ten minims for each ounce of bath required. Allow bleaching to continue longer than is needed to remove the visible image, rinse in several changes of water and sulphide in either the usual sodium sulphide bath or in ammonium sulphide, thirty minims to ten ounces of water. Wash as usual.

BAUSCH & LOMB OPTICAL CO. want to buy negatives illustrating the quality and uses of Tessars 1c and 11b, Convertible Protars VIIa, Protar Wide-Angle lenses, Telephoto and new Ray-Filters. They prefer speed-pictures, hunting- and fishing-scenes and interior portraits and views.



## BERLIN LETTER

MAX A. R. BRÜNNER

As we are now right in the winter it will be of some interest to hear something about the use of the camera amid snow and ice. It is now positively known that the German government plans a journey for exploring the Arctic regions in the vicinity of the North Pole by airship. Contrary to American practice, by which everything is done in a hurry and without sufficiently careful preparation, our organizers went to the expense of arranging a preliminary excursion by ship to study the peculiar conditions in these deserted regions, to obtain valuable data for successfully carrying out next year's trip. That of last summer was led by no less a person than the famous aeronaut Count Zeppelin, while distinguished scientists, geologists, astronomers, weather-experts, geographers, etc., joined the party. The whole was under the patronage of the Emperor's brother Prince Henry.

One of the best photographic authorities, Professor Adolf Miethe, of Berlin, also accompanied the party. Abundant material has been collected and, of course, numerous pictures were taken. Soon after the return a big volume was written which has just come out of the press. Its main author is the above-mentioned photographic expert, while ten other well-known scientists have assisted him. The exceedingly interesting book, entitled "With Zeppelin to Spitzbergen," contains no less than 270 illustrations made with the camera. We are especially interested in the numerous pictures made by Professor Miethe in natural colors, which have turned out excellently. A balloon was also carried along and many exposures were taken from it.

I take the opportunity to state that at present in no other field of sport there exists such ideal activity and an intense desire to serve science, communicative, military and other interests, than in aeronautics. It is, therefore, not strange that these circles try to utilize balloon-photographs, which they take home as welcome souvenirs of their trips, and to serve scientific as well as practical purposes.

A beginning in this respect has just been made in Germany, for the Royal Library has resolved to add to its collection of maps and charts a central repository for balloon-pictures. They are to be safely stored, classified, indexed and made accessible to interested parties, but also protected from misuse. This is the more gratifying as such photographs are valuable documents and justify such a course. They are, indeed, maps of the greatest accuracy, and if the surface of our earth were quite flat, a photograph taken vertically with the help of the most perfect equipment would represent the best conceivable map. Yet even from pictures less accurate we are enabled by approved methods to construct maps fit for practical use. We must also consider that a bird's-eye view represents the landscape full of life and far more naturally than the very best map made by topographers, and, moreover, it is admirably adapted for comparison with ordinary maps made on a larger scale, as a means of instruction in reading maps. Another advantage is that the photographic map records faithfully all changes in the appearance of the surface, whether fortuitous—caused through floods, etc.—or periodically. Thus its utility is not restricted to science and instruction, but the army and navy, agriculture, commerce, traffic, architecture and many industrial branches are interested in the project.

An achievement in the Abreisskalender line is the Historic Geographic Calendar by Meyer, the publisher of the famous Meyer's Encyclopedia. The 1912 edition contains no less than 366 pictures for the 365 days, or one picture on each sheet representing some striking landscape, city, piece of architecture, art, history, nature, etc. Here, again, amateurs are the chief producers of the pictures. The writer has also made some, as he did in former years. To what extent this calendar is liked, may be judged by the fact that it has appeared for sixteen successive years. For a small price it offers, in a condensed form, much attractive and valuable information. Each photograph is explained by some lines of description giving valuable data in regard to subject illustrated.

In a former letter I mentioned the International Exhibition at Turin, 1911. I had just prepared a full report of this interesting event so far as it related to photography, when I received the November issue of PHOTO-ERA, which on page 268 contained an article on this subject. I therefore content myself with only a few remarks. The official commissioner of the German photographic section, Professor Emmerich of the Munich School of Photography, sent me the report of the jury on awards. In class XV dealing with pictures five German exhibitors have received the Grand Prix, twelve a gold medal, and four a silver medal. In class XVI, Photographic Industry, six German firms received the Grand Prix, one a gold and one a silver medal. The above-mentioned school of photography, which I described fully in PHOTO-ERA for August, also exhibited, and on this account was *hors concours*. Its director has just been made "Officer of the Academy of Fine Arts" of France by the state secretary of public education; this is a rare distinction. As a whole the work of German exhibitors was superior to any other, including Italians, which latter excelled only as to quantity of pictures. The former, therefore, received the bulk of awards, which fact is also stated in the above-cited article, by another writer.

The South German Photographic Society, to which this Munich School belongs, has taken up the abandoned project of 1907 to hold a large exhibition in the Bavarian capital. The idea had been given up two years ago in favor of Dresden, although some preparations had already been made. It is now planned to hold a show on a large scale relating to photography, graphic arts and trades in Munich, 1913. The organization according to a plan of Professor Emmerich has been completed. The display will be divided into eight main groups with forty-three smaller ones. We shall see artistic pictures by amateurs, professionals and members of royalty; scientific photography; examples of all reproduction-methods; evolution of photography; various apparatus, appliances, materials and other requisites; application of electricity; cinematography, Roentgen rays, a scientific theater, "Urania" model; studios; literature and work by academies. In addition the large field of graphic arts will be fully represented: methods of printing and etching; color-process; book-binding; devices and machines; projection-lamps; aerographs; examples of types, papers and accessories. Thus the scope is much larger than that of the 1909 Dresden Exposition, which was not a small undertaking. Four halls of the Municipal Exhibition Park have been placed at the disposal of the organizers, providing a space of 10,000 square meters. Three other halls can be added, giving a total of 20,000 square meters. To carry out the plan of the exhibition, a society registered by the courts has been expressly organized. As soon as more details can be obtained, I shall communicate them in future letters.

## BOOK-REVIEWS

*Books reviewed in this magazine, or any others our readers may desire, will be furnished by us at the lowest market-prices.*

**TRAVELERS FIVE—ALONG LIFE'S HIGHWAY.** By Annie Fellows Johnston. Illustrated in color by Edmund H. Garrett. Price, \$1.25. Boston: L. C. Page & Company.

It is, indeed, a rare pleasure to make the acquaintance of such delightful persons as Miss Johnston's "Travelers Five." Unfortunately, in these strenuous days we do not meet such simple, unselfish characters as often as we should like. Miss Johnston casts her scenes in the West among humble people with, maybe, crude speech and manners, but with hearts of gold. Her stories contain a happy mixture of humor and pathos; her descriptions are so vivid and full of interest that, while reading, we seem to be eye-witnesses to all that takes place. Big-hearted, lovable Jimmie, giving his carefully-boarded all to gratify the longing for home of a dying boy; the clown, whose cap and bells but faintly disguise the real gentleman beneath, and faithful Baptist Sloan, whose life's object was the fulfilling of a mother's wish—such persons we love to meet in fiction. This charming book is one that lovers of short stories can ill afford to miss. To read it is to wish to own it.

**THE PHOTOGRAPHIC ANNUAL, 1911-12.** Incorporating the Figures, Facts and Formulae of Photography. Edited by Arthur D. Godbold. Seventh edition. 293 pages. Paper-covers, 50 cents, postage 8 cents; cloth-bound, \$1.00, postage 10 cents. New York: Tennant & Ward.

The present edition of this valuable annual is uncommonly attractive by reason of the freshness and excellence of its contents. Noted experts contribute illuminating papers on important subjects, including Aerial, Night- and Flower-Photography. The last-named theme is one of the best ever written, also exquisitely illustrated. The chapters on "Railway-Companies," "Lantern-Slides" and "Federation of Lecturers and Lectures" are extremely valuable, and show what American photographic clubs should do to promote the service of photography in the arts, sciences and industries, as well as friendly intercourse with each other. Twenty-five sections are devoted to the principal printing-processes, lantern-slides, etc., and help to make this volume invaluable as a handy and trustworthy reference-book to every practitioner.

**PICTURE-TITLES FOR PAINTERS AND PHOTOGRAPHERS.** By A. L. Baldry. 284 pp. Price, 50 cents net; postpaid, 58 cents. New York: John Lane Company, 110-114 West 32d Street.

It is strangely true that, having written a fine story, editorial or magazine-article, the author is often perplexed in finding a suitable title. The same is true of the originator of a beautiful photograph, particularly one of the sentimental order. There are cases on record in which the author of a play or a book has spent as much time in devising a suitable name for his work as it took to write it.

Sympathizing with photographic pictorialists endeavoring to provide fitting titles for their artistic creations, Mr. Baldry has compiled a collection of picture-titles in the form of quotations—extracts from much-read

poets—for almost every mood to be found in nature and art-expression, including landscape, marine, figure, sport, animal-life, architectural and topographical subjects. The book should find a place in the library or studio of every pictorial worker in photography.

**AMERICAN ANNUAL OF PHOTOGRAPHY FOR 1912.** Edited by Percy Y. Howe. 200 illustrations. Price, paper cover, 75 cents; postage, 15 cents; cloth, \$1.25; postage, 20 cents. New York: The American Annual of Photography, Inc., MCMXI. George Murphy, Inc., Sole Sales-Agent, 57 East 9th St.

Our compliments to Mr. Howe, the editor, for his rare discrimination; and to the publisher for his liberality and fine business-instinct. The foremost of the world's pictorialists and professional studios as well as technical experts have been drawn upon to help make this, the twenty-sixth edition, one of the best in the annual's history. The eye is filled with the many beautiful pictures which vie with each other in charm and freshness, and the rivalry between the amateur and the professional for pictorial honors is sharp and interesting. Every department of photographic picture-making is represented—portraiture, genre, landscape, marine, woods, high-speed, animal-life and aerial. Workers of high reputation contribute papers on nearly every practical subject, so that the current volume of this popular annual is truly a library in itself, and deserves well of the interest of every camera-user and lover of fine pictures.

To those who are economically inclined, we offer the American Annual of Photography and one year's subscription to PHOTO-ERA for \$2.10.

**PHOTOGRAMS OF THE YEAR 1911.** Typical photographs reproduced and criticized. Copiously illustrated with reproductions in monochrome and in colors. Edited by H. Snowden Ward, F. R. P. S. Price, postpaid, decorated paper-covers, \$1.25; cloth, \$1.75. New York City: Tennant & Ward Company, 122 E. 25th St., American agents.

We have again before us, but, alas! for the last time edited by H. Snowden Ward—the announcement of whose untimely death will be found in this issue—the current volume of *Photograms of the Year 1911*. The late editor's review of the work of the year is characterized by the same honest, broad-gauged spirit as of yore; and these his last comments on events, individual pictorial activities and well-merited tributes to new and original workers will undoubtedly make a profound and lasting impression everywhere. There are also articles by Robert Demachy, Pictorial Photography in France; George E. Whiting, Pictorial Photography in South Africa; Walter Burke, F. R. P. S., Pictorial Photography in Australia, and F. Matthies-Masuren, The Cultivation of the Photogram in Germany. There is also the usual wealth of well-selected masterpieces by pictorialists from Europe and America, and many of them display strikingly original thought and feeling. Several facsimile reproductions of Autochromes and one of a Diopichrome add materially to the attractiveness of the volume.

### The Triumph of Bromide Papers

At a recent exhibition by an English photographic society the number of prints made on bromide paper carried the day. The distribution of prints was as follows: Bromide, 158; Carbon, 11; Bromoil, 10; Silver, 7; Gum, 3; Ozobrome, 2; Platinum, 1.



# OUR ILLUSTRATIONS

Edited by WILFRED A. FRENCH

In her review of the Eighth American Photographic Salon—our leading article this month—Miss Niles singles out for praise a number of pictures, many of which are reproduced in this issue. A few remarks by the Editor regarding their salient points may not be amiss.

Landscape and genre appeal to Dwight A. Davis more strongly than other phases of pictorial work, but we do not recall a more successful genre subject from him than the frontispiece in this issue. The theme is not new, but Mr. Davis' treatment of it is original and pleasing.

Although data of Salon pictures reproduced in this issue have been supplied by their authors, they are omitted because of limitations of space.

"Industry," page 4, is a suggestive title, and it is not difficult to imagine from this picture the stirring activity within the distant steel-works. The barges of soft coal in the foreground form an ingenious feature in the composition, and the mind at once associates them with the furnaces in the distance.

Mr. Bodine's "Winter," page 5, is a familiar theme, but handled sanely. It is interesting to note the successful interpretation of the winter atmosphere without recourse to literalness of delineation.

No one can deny the artistic fitness of the model which posed to Miss Brown, page 6, and the result is convincingly happy.

Page 9 presents an imposing view of a mass of buildings, which, illumined by the hazy sun, has a suggestive, mysterious aspect, and evinces the imaginative power of a true pictorialist.

Mr. Anderson's picture, "The Passaic—Evening," appeals strongly to the imagination. It is done in the artist's characteristic vein, commented upon again and again in these pages. The original print seemed rather dark, even for an evening-effect made in late afternoon. In that respect, at least, the reproduction is true.

In "Hungry Babe," Mr. Jones struck an unmistakably popular note. While quite interesting, the picture includes objects that distract. Subdued lighting or a darker print for reproduction might have helped. Nevertheless, the artist did extremely well in the circumstances. Page 13.

The hastily-prepared duplicate print furnished by Mr. Garo for reproduction seemed a trifle hard, and it would not be fair to judge this interesting study in the nude, page 14, from the halftone-page. We have in reserve, and to be produced soon, a plate of another study of this character by Mr. Garo which shows this artist's powers to still greater advantage.

Mr. Brookins has succeeded well in interpreting a familiar phase of summer. The group of cattle evinces a degree of harmony with the surrounding scenery not usually found in arrangements of this kind. See page 15.

It seems as if that consummate interpreter of nature, Charles Vandervelde, is not represented adequately in the present Salon; at least "Sand Hills," page 16, does not suggest the sense of perspective or poetic feeling which mark his landscapes generally. Perhaps what seems lacking in one picture may be noticed in the other, viz., "Decorative Landscape," also at the Salon.

The Parrish sisters make a successful appeal through their little picture, with its quiet, wistful look, propped

up amid the pillows. "It was almost a miracle to get so long an exposure, but the baby was too sick to care to move very much. The long exposure was necessary to obtain the desired tone-quality." (Extract from the artists' letter to the editor.)

Miss Sweet has appeared to better advantage in PHOTO-ERA than here. Her view in Venice, page 18, lacks the free, distinctive style of her "Fontana delle Terme," reproduced in June PHOTO-ERA, 1911.

Mr. Congden's picture, page 20, is an example of modified photography. The values, perspective and general wintry character are well rendered, though the sloping line of woods appears too insistent to harmonize with the motive.

Rupert Bridge is an admirable technician, equally at home in portraiture and in winter-landscape. "The Brook," page 21, shows flawless workmanship with just a suggestion of the chilling atmosphere. The portrait of our old friend, Mr. R. E. Schouler, page 23, is a superb likeness, well-modeled and expressive. In both cases Mr. Bridge used a 6 1/2 x 8 1/2 Century View and a 11-inch Ross Symmetrical; for "The Brook," Cramer Medium Iso and Isos 111 ray-filter, and for the portrait, Seed 26X.

The two pictures which illustrate Mr. Bryan's paper so well—pages 25 and 26—were made with 3 A Kodak and Eastman N. C. film, tank developed (pyro) and enlarged on Cyko paper.

## Our Monthly Competition

CONTRIBUTIONS in the "Shore-Scenes" contest were very numerous and attractive. The winning pictures were chosen by the jury after a long deliberation. Margaret E. Menus wins her first prize in these contests, for a view of Annisquam River, a composition of remarkable beauty, page 30. Data: August, 1911, 3 P.M.; fair light; Soho Reflex Camera 3 1/4 x 4 1/4; 6-inch Celor; stop F/8; 1/35 second; Inst. Iso; Pyro-Acetone; 8x10 enlargement on Barnet Tiger Tongue through fine bolting-cloth; clouds printed in.

Seascapes are a specialty of W. S. Davis, whose "Breaking Wave," page 31, is pictured in his most artistic vein. Data: October, 9 A.M.; sunlight on wave; single achromatic lens; stop F/11; 1/30 second; 3 1/4 x 4 1/4 Inst. Iso (backed); enlarged on Studio Cyko.

H. L. Bradley, a prosperous professional, excels in figure-studies along the seashore, of which "The Clam-Digger," page 29, is a notable example. Data: July, 4 P.M.; sunlight; 6-inch Dagor; 1/25 second; Eastman film; Metol-Hydro; Prof. Buff Cyko enlargement 5x7.

R. A. Dowd's sentimental scene, page 32, tells its own story. The values are good in this graceful composition. Data: Premo Film Pack; stop, U. S. 16; 1/5 second; Cyko Prof. Platinum print.

The scene near Queensboro Bridge, page 34, is one of Dr. Ruzicka's finest compositions and merits careful study. Data: October, 1910; 11 A.M.; Heliar Reflex 4x5; 7 1/4-inch Heliar; stop, F/8; hazy sun; Inst. Iso; 1/50 second; Rytol; Artura enlargement, 7x9.

Mr. Hodges is a new aspirant in these contests, and his work is full of rich promise. "Birch Point," page 35, well merits a place in these pages. No data.

# ON THE GROUND-GLASS

## An Evidence of Success

NEVER in the history of PHOTO-ERA has an issue attained such popularity as that of November, 1911. It was published October 22, and by October 27 the newsstands and photographic dealers in various parts of the country had received their usual quota—four to fifty copies each. Yet on November 5 orders came in from dealers for more copies—Robey-French Company, for instance, requesting fifty more copies at once. By November 15 most of the dealers throughout the country were completely sold out, nor could even one copy of the November issue be had at our office.

We are curious to learn what caused this unusual demand for our publication, as the November number had not been advertised, so far as we know, although the daily press gave its usual complimentary notices. Or, could it be that the present general excellence of the magazine, its straightforward business-methods and its obvious appearance of prosperity constitute, in themselves, an effective advertisement?

## A Triumph for Pictorial Photography

A COLLECTION of pictorial photographs, exhibited not long ago in a certain Pennsylvania town, contained a print representing a nude female figure posed against a somber, well-defined background of rock and foliage, the motive being plainly symbolic. While the picture was studied approvingly by many, it was condemned by a few prudish women on the ground that the locality pictured by the artist was a well-known, nearly haunted frequently visited by lovers of nature, and that it obviously had been desecrated. If this favorite natural retreat and beauty-spot was to serve as an impromptu open-air studio of this sort, would it be safe for the public at large to visit it?

Arguing thus, these self-constituted guardians of public decency caused the photographer to be haled into court. Each side was prepared for the contest. Charged with misdemeanor, the artist denied that he had employed the model as alleged. Instantly his accusers produced the photograph itself, the use of which in this case they had been able to obtain. A professional photographer, aiding the prosecution, testified, first, that the picture was a photograph from nature and portrayed correctly the locality in question and, secondly, that a nude model had been placed in front of it, and in this manner the "objectionable" photograph had been produced.

The defendant was quick to respond, for he produced a negative of the locality itself, and then a negative of the model but *photographed in his studio*. Going to the window through which the sun was shining—and in full view of everyone present—the artist proceeded to make a print, first from the negative of the nude model—a paper-mask successfully excluding the studio-background—and then, with the aid of the other negative, he printed in the natural background, i.e., the spot he had been charged with having desecrated. Holding up the completed composite print before the eyes of the astonished assemblage, the artist achieved a complete vindication and, incidentally, an effective bit of advertising for himself, as well as for the exhibition in which his now famous picture had been shown.

This is a striking example of the grave errors the layman may commit through his gross ignorance of the simple technique of photography.

## A Budding Strategist

NOT long ago a wealthy gentleman who was having legal difficulties, where the honor of his family was concerned, was very seriously annoyed by the persistent attention of photographers. Desiring, above all things, to keep any and all portraits of members of his family out of the daily papers, he employed a detective to keep strict watch and to eject any photographer from the grounds without ceremony.

One forenoon a young man carrying a hand-camera was seen to cross the driveway near the stable. The detective gave chase, but was unable to overtake the camerist. Much chagrined he returned to his post, resolved not to let the next one escape. The following day, however, brought the same young man with the same hand-camera. This time our intrepid Sherlock Holmes again gave chase, and succeeded in overtaking the young fellow just as he was about to clear the fence. The detective at once demanded the camera, showing his authority for making the demand. The young man, evidently a foreigner, attempted to explain in a language unknown to the sleuth, but without ceremony he was escorted beyond the precincts of the estate and forcibly relieved of his camera. The astute detective, having nothing better to do, idly began to examine the camera. A bewildered look spread over his face and, upon opening the box, he discovered sandwiches! It was a luncheon-box made to represent a hand-camera. No wonder the young artisan was loath to part with so valuable a treasure.

## To Our Correspondents

ALL communications, of whatever nature, intended for PHOTO-ERA—except, perhaps, pictures and inquiries intended for the Round Robin Guild Department—should be addressed to the Editor and Publisher, Wilfred A. French, 383 Boylston Street, Boston, U. S. A.

## The Lens and Brush Club

THE above-mentioned organization, at Northampton, Mass., has elected officers for the coming year as follows: C. H. Sawyer, president; C. H. Howard, vice-president, and D. C. Fitts, secretary. The club commenced its season of activity by exhibiting from November 20 to December 2, 1911, a loan-collection of thirty prints from the Boston Y. M. C. Union Camera Club. They were greatly admired by the citizens of Northampton. With business-like foresight, the club instituted a jury and awarded prizes, which resulted as follows: First, to H. T. Saunders, for "At the Close of the Day"; second, to C. G. Burbank, for "Turn in the Road," and third, to Arthur Hammond, for his well-known portrait of "Eddie."

## Altruistic Labor

SOME people have an idea that photographic conventions are run for the personal benefit of a few men who manage to get away with all the honor and glory. In reality, however, there is mighty little honor for those who conduct the affairs of the National Convention, but a tremendous lot of hard mental and physical work. It should be borne in mind that the National Convention is conducted solely for the benefit of those who make their living by photography—not only for a few, but for every individual, whether he live in Alaska or on the Florida Keys.

## An Attractive Subscription-Offer

AMONG the art-magazines none approaches *The International Studio* in its sumptuous presentation of high-class material. Each of its monthly issues is a veritable mine of pictorial wealth and a faithful record of the best in art-activity in Europe and America.

Desiring to increase the circulation of this great monthly periodical among photographic workers, the publishers have permitted us to make the following inviting subscription-offer for a limited period:—

<i>The International Studio</i> —six months.....	\$2.50
Picture-Titles for Painters and Photographers (one complete volume) .....	.50
PHOTO-ERA—sixteen months.....	2.00
Total .....	\$5.00

The above \$5.00 worth of magazines may be had for.....**\$3.00**  
but only from the publisher of PHOTO-ERA, 383 Boylston Street, Boston, U. S. A.

## The Eighth American Salon

MANY of our readers who live in Greater New York and vicinity may be asking why the initial exhibition of the Eighth American Salon in Brooklyn, November 10-26, was not announced in the November PHOTO-ERA. The fact is that the directors were in doubt where the Salon was to be shown first, and the decision in favor of Brooklyn was not communicated to the editor of this journal until November 5—too late for insertion in the November issue. The itinerary of the Salon, so far as made up, will be found in this issue.

## A Special Photographic Course

THE special post-graduate course in practical photography, advertised in the December number of PHOTO-ERA, is to be given at the Southern School of Photography, McMinnville, Tenn., W. S. Lively, President, during the first four weeks of the month of February of this year, instead of the month of January, as previously announced. Persons interested in this course, which consists of many attractive, practical features, can obtain information from Mr. Lively at the above address.



THERE are doubtless many who, from a lack of courage, a fear of going wrong, of overstepping academic rules that have been laid down for them, continue to do commonplace work, whereas, if they could only forget *school*, and relax their muscles a little while, would FIND themselves, and no longer be ranked with the commonplace. — *Helen James Niles*.

## The London Salon a Success

THE editor is glad to print the letter of Mr. R. M. Cocks, the Honorable Secretary of the London Salon of Photography, which held its exhibition in London last autumn. The reports printed in the various journals were very complimentary to the high quality of pictorial work shown at the Salon.

LONDON, ENGLAND, Nov. 14, 1911.

Dear Sir:

I have been requested by the committee of the London Salon of Photography to tender you their best thanks for the kind notices given of the recent exhibition held at the Galleries of the Royal Society of Painters in Water-Colors, Pall Mall East, London.

I am glad to be able to report that the exhibition has proved a success, not only from the artistic point of view, but also financially, owing to the large measure of support accorded to it by the public. Now that the accounts have been cleared, the treasurer reports a considerable balance in hand to be carried forward. As the members of the Salon have not been called upon for any subscriptions whatsoever, this is a matter for congratulation, in view of the fact that other large pictorial photographic exhibitions held in recent years at this Gallery and elsewhere in London have not been financially successful.

In consequence of this, and the appreciation extended to the Salon by both the public and the press, the Gallery has again been engaged for a similar period in 1912.

Yours faithfully,

Wilfred A. French, Esq.,  
Editor PHOTO-ERA.

R. M. COCKS,  
*Honorable Secretary.*

## The Bissellonian

THIS formidable-looking name has no connection, whatever, with ancient history, nor with a line of ocean greyhounds; but refers rather to something quite modern; in fact, to present-day journalism. It is the title of a college magazine named after President Bissell of the Illinois College of Photography, at Effingham, Ill., and is to be published each month by the students. A college publication of this kind—such as the budding photographic experts at Effingham contemplate—is commendable, as it promotes school-spirit and unity of purpose. It is stated that *The Bissellonian* will outclass any other college publication in technical excellence. It is easily conceivable how this can be true. We are eagerly awaiting the appearance of the initial number, which is promised for Christmas. The editorial staff, as appointed by the faculty, is as follows: Managing editor, Harold H. Snyder; business manager, R. G. Reynolds; associate editors, Rose Wiesender, Laurence Day and Verne Sabin.

# PHOTOGRAPHIC EXHIBITIONS

Information for publication under this heading is solicited

<i>Society or Title</i>	<i>Date</i>	<i>Place</i>
Eighth American Photographic Salon Held under the auspices of the American Federation of Photographic Societies. Seventh Annual Exhibition of Photographs. Photographic Art and Crafts Exhibition.	Dec. 15-28, 1911 Jan. 1-15, 1912 March 1-30, 1912 May 3-11, 1912	Cleveland, Ohio. Carnegie Institute, Pittsburg. John Wanamaker, Philadelphia. London. Secy., Arthur C. Brookes.

# NOTES AND NEWS

Announcements and Reports of Club and Association Meetings, Exhibitions and Conventions  
are solicited for publication



## The Death of Henry Snowden Ward

TIME, the reaper, and the ultimate adjuster of our worldly hopes and aspirations, has claimed Henry Snowden Ward, whose death occurred Dec. 7, 1911, in New York City. Mr. Ward was born at Great Horton, Bradford, England, Feb. 27, 1865. He was the son of William Ward, a manufacturer of textile goods, and was educated in the schools of Bradford, including the Technical College. He then engaged in general journalism and special editorial work regarding photography, of which he had made a profound study. Although Mr. Ward had been an editor of photographic journals and a writer of photographic and other books, his principal literary works were "Shakespeare at Home," "The Real Dickens Land," and "The Canterbury Pilgrimages." He founded, in 1894, and edited thereafter, an annual volume of reproductions and critiques on the most notable photographic work, entitled "Photograms of the Year," which has always been regarded as one of the most authoritative reviews of pictorial photography published in any country.

In 1893 Mr. Ward married Miss Katherine Weed Barnes, a granddaughter of Thurlow Weed and a sister of William Barnes, Jr., of Albany, N. Y. A short time before his death he came from his home in Hadlow, Kent, England, to lecture on the English writers, but more particularly on Dickens. His principal object, however — as member of the Dickens Fellowship — was to enlist the interest of prominent Americans in the approaching Dickens Centenary, and to this end he visited the principal eastern cities of the United States, giving lectures on the subject and to arrange for syn-

chronous celebrations on an adequate scale in the United States. One of these lectures was to have been delivered in New York City December 6. After the audience had waited for some time, Mr. Ward was found at his rooms at the National Arts Club in a critical condition from blood-poisoning, which had developed from an abscess in his ear. He was taken to a hospital, where he died December 7, in the presence of his wife and several of his relatives.

As Mr. Ward's death occurred just at the time this publication went to press, it is impossible adequately to review the career of our esteemed and beloved friend. But a few more recent facts are of interest. Mr. Ward was a regular visitor to the Shakespeare Festival at Stratford-on-Avon, a member of the Shakespeare Club of that town and associate of the Shakespeare Memorial. The summer festival, founded in Stratford-on-Avon, was based on an illustrated paper which he read in 1906 at the request of the Shakespeare Club. In the Dickens world he had the advantage of the personal friendship of the remaining members of the Dickens family. In the foundation of the Dickens Fellowship, Mr. Ward took a prominent part. He was one of its vice-presidents and had been a chairman of its councils.

His illustrated lecture at the Boston Art Club last spring was a notable event, for Mr. Ward appeared to splendid advantage as a speaker and delineator of Dickens' character and work. Everyone who has ever come in personal contact with Mr. Ward will always remember him as a man of sunny nature, generous-hearted, honest in his criticism of the work of his photographic contemporaries, ever ready to do a service for a friend, dependable and trustworthy in the highest degree, of sterling integrity, most lovable qualities and refined nature — in brief, a noble type of a man.

For this reason the latest photographic work from his pen — Photograms of the Year, 1911-12 — has a peculiarly sentimental interest. The editor of this magazine was associated with him in his work to establish Dickens Clubs in this country in connection with the forthcoming Dickens Centenary, and was in correspondence with him up to the day of his death, the news of which came to him as a most severe blow as, indeed, it did to thousands of photographic workers in both hemispheres.

## The Art of Elmendorf

JUDGING from what one hears, the present lecture season of Dwight L. Elmendorf is a phenomenally successful one. Mr. Elmendorf has captured his audience by legitimate means: a magnetic personality; a clear, rich, far-reaching voice; a pleasing conversational style of delivery; popular subjects, and wonderfully correct coloring of his lantern-views. Anyone familiar with the difficulty of coloring lantern-slides — as this exacting work should be done — can appreciate the enormous task Mr. Elmendorf sets himself when he photographs hundreds of subjects during each travel-season and colors them in his own peerless manner. His lectures are positive treats; and fortunate, indeed, are those who live in or near the cities where he holds forth.

These are opportunities which should not be neglected by anyone, be he a photographer, a painter, a globe-trotter or a mere picture-lover.

# WITH THE TRADE

## High-Speed Photography

UNDER the title of "Graflex Focal Plane Shutter Photography," the Folmer & Schwing Division of the Eastman Kodak Company has issued an instructive brochure, beautifully and extensively illustrated, explaining the scope and use of its Graflex Cameras. Expert advice is given regarding the correct use of diaphragm and shutter-speed under varying conditions, and is followed by a series of superb illustrations serving as object-lessons to the serious and ambitious worker. That the Graflex with its focal-plane shutter is easily adapted to other purposes than high-speed work is shown by a large number of very beautiful portraits and groups taken in the open air; architectural subjects, street-scenes, landscapes, etc., in which eminent pictorial qualities have been successfully achieved. There are also numerous tables for the technical guidance of the worker, the one devoted to the approximate shutter-speed necessary to obtain critical definition in rapidly-moving objects being particularly valuable. The booklet is useful to the user of any high-speed camera equipped with a suitable focal-plane shutter, and will be mailed to any one interested by application to the manager of the above-mentioned Eastman division at Rochester, N. Y.

## A Remedy for Chemical Stains

LONG delayed, it has arrived at last!—a substance for the quick and safe removal of ink- or developer-stains, paint, etc., on the fingers. The article is called "Stiefel's Pumice-Stone Soap," and merits our warmest approval. Sehering & Glatz, 150 Maiden Lane, New York City, are the distributing-agents, and will send a sample to any reader of PHOTO-ERA upon request.

## Otto Goerz Meets Success

MR. OTTO GOERZ, who opened an independent photography house at 39 West 42d Street, about a year ago, has already found it necessary to move to more suitable quarters, at 501 Fifth Avenue, where he will gladly welcome his patrons and friends.

Mr. Goerz carries a complete line of photographic supplies and of high-grade European outfits.

## Death of Mrs. S. H. Lifshy

I WAS shocked to learn to-day of the death of Mrs. S. H. Lifshy, of Brooklyn, N. Y., on November 9. Only a few days ago Mr. Lifshy advised me of his success in the Eastman competition and at the same time told me that his wife was down with typhoid. And now a combination of typhoid, pleurisy and heart trouble have done their work, and one of the brightest and nicest women in the profession has fallen the victim. Mrs. Lifshy had been her husband's helper since the days when Sam Lifshy was first struggling for recognition, and how much she is responsible for his present success can only be known to him, but certain it is that she was a big factor in Lifshy's progress. Mrs. Lifshy had recently been elected treasurer of the Society of Professional Women Photographers of New York, an organization affiliated with the Metropolitan Section of the P. P. S. of New York. She leaves two boys aged twelve and nine.

Her death will be deeply deplored by all who knew her and the sympathies of all photographers will be extended to her husband. — *Abel's Photographic Weekly*.

## A Darkroom Surprise

"LET the element of humor enter the daily grind." Thus spoke George L. Barrows, the astute sales-manager of the Berlin Aniline Works — the Blitzlicht man and the Agfa specialist — when he mailed the editor a sealed orange-colored envelope. The injunctions were to "open only in the developing-room, to place the card enclosed at once in a tray of developer and watch closely the result." This sage advice was followed and what do you think? But this is telling. The patient reader need only request Mr. Barrows of the Berlin Aniline Works, Photographic Department, 213-215 Water St., New York, N. Y., to favor him with one of these mysterious cards, and he can then conduct his own experiment.

## A Live Publicity-Department

THE Publicity Department of the Wollensak Optical Company, Rochester, N. Y., appears to be very active, and promises for the year of 1912 a series of surprises in the nature of illustrated booklets on practical photographic optics. A beginning has been made in the form of a VERITO pictorial folder, accompanied by a book of Japanese hand-made tissue for cleaning photographic lenses, eye-glasses and other optical instruments. This combination will be sent on request to anyone interested.

## Tasteful Studio-Furniture

EVERY portrait-practitioner, whether he work in the studio or at home, needs appropriate accessories — backgrounds and other features, a fine line of which is furnished by C. B. Robinson & Sons, of Grand Rapids, Mich. This firm is composed of expert photographers who know intimately what is wanted in portrait-work, and they will be pleased to send to any one, on request, a catalog of their studio-furniture and other accessories, which we have inspected and are in a position to recommend warmly.

## A Pretty Advertising-Idea

IN spite of J. C. Abel's goodly collection of practical suggestions for advertising, this mine is not yet exhausted. Novel ideas to promote business are constantly springing up, and one of these is a series of five postcards attached to one another, each representing, in colors, some stage-scene of B. F. Keith's Bijou Theatre. The idea is very tasteful and pretty, and can also be adapted to other forms of advertising by the progressive and resourceful photographer. Address the manager of this theater for a copy.

## A New Camera-Subject in Holland

WITHIN a short time Amsterdam will possess a new attraction to lovers of art. The house where Rembrandt lived from 1639-58, and where he passed the most happy years of his married life with Saskia, is being restored and arranged as a small Rembrandt museum. The historical building, long much neglected, became the property some time ago of a society, and is now being restored under the direction of a famous architect.

Why should not America thus honor her own old masters such as Copley, Stuart and others, whose works are now being eagerly sought by the European art-museums?



# PHOTO-ERA

The American Journal of Photography

Vol. XXVIII

FEBRUARY, 1912

No. 2

PUBLISHED MONTHLY BY WILFRED A. FRENCH, 383 BOYLSTON STREET, BOSTON, U. S. A. Entered as Second-Class Matter, June 30, 1908, at the Post-Office, Boston, under the act of March 3, 1879.

## YEARLY SUBSCRIPTION-RATES

United States and Mexico, \$1.50. Canadian postage, 35 cents | Foreign postage, 75 cents extra. Single copies, 20 cents each.  
extra. Single copies, 15 cents each. *Always payable in advance.*

## ADVERTISING-RATES ON APPLICATION

WILFRED A. FRENCH, Ph.D., Editor; Associate Editor, ELIZABETH FLINT WADE

Contributions relating to photography in any and all of its branches are solicited and will receive our most careful consideration. While not accepting responsibility for unrequested manuscripts, we will endeavor to return them if not available, provided return-postage is enclosed.

## CONTENTS

### ILLUSTRATIONS

Winter	<i>Charles Vandervelde</i>	Front Cover
Mon Ami	<i>Edward R. Dickson</i>	Frontispiece
Death-Valley Miner	<i>Louis Fleckenstein</i>	48
Old Spanish Cemetery	<i>Louis Fleckenstein</i>	50
Fishermen's Huts	<i>Louis Fleckenstein</i>	52
In Elysian Park	<i>Louis Fleckenstein</i>	53
View from Elysian Park	<i>Louis Fleckenstein</i>	55
Pigeon Farm	<i>Louis Fleckenstein</i>	56
Along the Coast	<i>Louis Fleckenstein</i>	57
Rock-Bound Coast	<i>Louis Fleckenstein</i>	59
By the Waterside	<i>Arthur Hammond</i>	60
By the Waterside	<i>Arthur Hammond</i>	61
Gordon Statue, Trafalgar Square	<i>Arthur Hammond</i>	62
Gordon Statue, Trafalgar Square	<i>Arthur Hammond</i>	63
Home from the Sea	<i>Arthur Hammond</i>	64
Home from the Sea	<i>Arthur Hammond</i>	65
Nude Study	<i>Anonymous</i>	66
Artistic Interior	<i>E. H. Weston</i>	67
Dead of Night	<i>John F. Jones</i>	68
Von Dell as Kubelik	<i>Arthur J. Tessier</i>	72
First Prize — Rainy-Day Scenes	<i>W. E. Howe</i>	75
Second Prize — Rainy-Day Scenes	<i>A. Victor Boyd</i>	76
Honorable Mention — Rainy-Day Scenes	<i>John E. Boultenhouse</i>	77
Honorable Mention — Rainy-Day Scenes	<i>Eugene Vail</i>	78
Third Prize — Rainy-Day Scenes	<i>Leon Jeanne</i>	80

### ARTICLES

Photography as a Pastime	<i>Belmont Odell</i>	47
What the Camera Reveals in Los Angeles	<i>Louis Fleckenstein</i>	49
Tank-Development with Rodinal	<i>Alfred Watkins</i>	53
The Amateur and the Photographic Journal	<i>William Spanton</i>	56
Tripak Color-Photography	<i>F. E. Ives</i>	57
Enlarging with a Soft-Focus Lens	<i>Arthur Hammond</i>	60
Snow-Landscapes	<i>Will A. Cudby</i>	64
Stand-Development for Lantern-Slides	<i>H. Bernard Ward, M.Sc.</i>	67
Comparison of Methods of Making Lantern-Slides	<i>Louis Derr</i>	70

### DEPARTMENTS

EDITORIAL	73	LONDON LETTER	83
THE ROUND ROBIN GUILD	74	BOOK-REVIEWS	84
PRIZE-COMPETITION	79	OUR ILLUSTRATIONS	85
BEGINNERS' COLUMN	79	ON THE GROUND-GLASS	87
ANSWERS TO CORRESPONDENTS	80	NOTES AND NEWS	88
CRUCIBLE	82	WITH THE TRADE	90





MON AMI  
EDWARD R. DICKSON



# PHOTO-ERA

The American Journal of Photography

Vol. XXVIII

FEBRUARY, 1912

No. 2

## Photography as a Pastime

BELMONT ODELL

IF you are seeking wholesome diversion from business, a clean and elevating pastime, which for each square inch of absorbing fun costs less than any other form of amusement; if you care to indulge in a hobby in which the whole family may join you, a sport that lures to the open and makes for mental poise and vigorous brawn; a pleasure which multiplies as time goes on; one which, viewed in retrospect, enhances the joys of living; if you would have all this in plus quantities, then listen to one who has found in photography complete relaxation from the intensity of modern business methods.

The writer has had his quota of failures; has tested the merit of making two and sometimes three exposures on one plate; has printed "gas-lights" on the wrong side of the paper; and had batch after batch of bromides come out of the final bath looking like warty toads. He has "Brownied" and "Kodaked"; has run the gamut of lenses from the single achromatic to the controvertible anastigmat; and many times and oft he has relegated his little black friend to the attic and reformed, only to seek him out and start all over again with fresh enthusiasm and fresh aspirations. There are many minor rewards, too: prizes and honorable mentions; a few cheques from critical publishers, and the rare pleasure of hoarding some scores of copies of magazines containing reproductions of one's most successful prints.

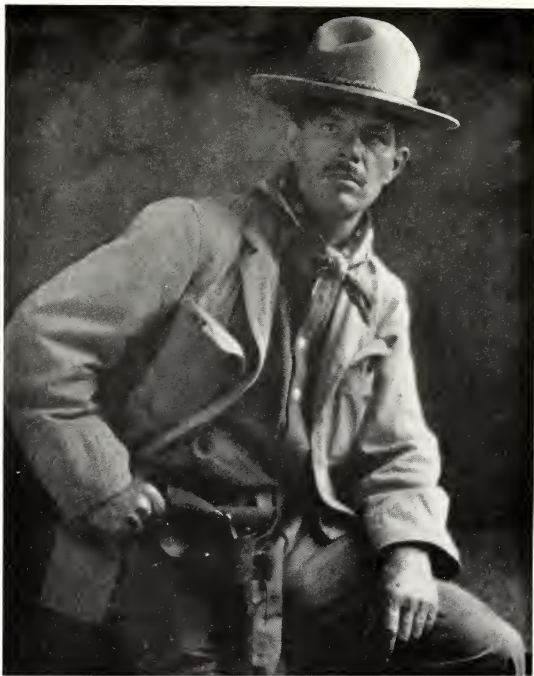
Fra Elbertus says, "Have a hobby and ride it." Sometimes the Fra is mistaken; this time he is not. The business man of to-day, more than ever before, needs recreation. He should be as methodical in the pursuit of his pastime as he is diligent in the prosecution of his business, without, however, allowing one to encroach upon the other. Any legitimate spending of money to this end is a better investment than bonds, and as justifiable as the actual cost of living. A hobby in which one can, in his leisure time get completely lost, increases business-efficiency in the same degree as the mentality of the individual is diverted from its regular channels.

There is basic silver waiting to record nature's various moods. Just outside the borderland of town bonny brooks scramble on toward the sea; cool retreats beckon one to their restful precincts; the woodland lures and the meadow invites, and there is the scent of cedar and the pungency of pine to soothe the jaded nerves. There are problems to solve, too; secrets of the silent forests, and reverent sermons to point to the better way. The wisdom of the woods invites, but never satiates. Nature lures, but never palls. Society is less often enjoyable than the companionship of trees; mankind is less comprehensible than toadstools. The lily is charitable, whereas sometimes one's neighbor is not; it does not ask one to hold converse when he fain would muse alone, it does not expect smiles when the heart is heavy.

I dabble in all branches of the craft. My method is not conducive to good results, nor do I expect posterity to record my name among those of the artists. I'm an humble experimenter, a mere dilettante, and yet thoroughly enjoy the prints in my portfolios, utterly indifferent to the lavish art of gum-prints or oil-pigments. I could not tell a Whistler etching from a Donaldson lithograph; but I will challenge the salon-hangers to get more genuine fun out of their art than I out of my mediocre collection of prints.

I am a diligent reader of the American photographic magazines, and from this ever-increasing source of information I cull data for filing in a convenient card-index cabinet. Tried and proved formulae, "wrinkles," short-cuts and better ways are copied on a card, and filed alphabetically in the case where they are quickly available. In this manner I draw from the world's storehouse of photographic knowledge, and my small cabinet never fails to help me over the rough places and to solve the perplexing questions with which I am confronted.

As I outgrew the less pretentious paraphernalia of the earlier days they have been gradually replaced by better equipments. I now use the postcard-size plate-camera with long bellows-extension and fitted with an anastigmatic lens.



The accessories for work are a ray-filter and three supplementary lenses — telephoto, wide-angle and portrait. For my outings I have a black cloth-bag with built-in corners to form a box-shaped receptacle which carries six double plate-holders. A strong cloth strap loops over the shoulder under the coat and holds the bag at the waist line. This arrangement allows the free use of both hands, the plates are absolutely safe from light and are always handy. A small-sized reading-glass is carried in the pocket for the critical examination of plants, and for magnifying images on the focusing-screen when fine focusing is necessary. Another valuable aid to field-work, and a good plate-saver, is a piece of strong cardboard the same size as the plates used. A parallelogram is cut in the center of this card in which is set a piece of smoked glass, using passepartout binding to hold it in place.

Viewing a scene through this glass the worker sees just how it looks in monochrome, and thus one is not misled by the illusion produced on the ground-glass by the miniature reproduction of the multicolored landscape.



Taste is to be educated only by contemplation, not of the tolerably good, but of the truly excellent. I, therefore, show you only the best works: and when you are grounded in these, you will have a standard for the rest which you will know how to value, without overrating them. And I show you the best in each class, that you may perceive that no class is so despised but that each gives delight when a man of genius attains its highest point.

*Johann Wolfgang von Goethe.*

# What the Camera Reveals in Los Angeles

LOUIS FLECKENSTEIN

LOS ANGELES is known far and wide as the garden-spot of America. After many weary hours of travel over monotonous desert-country, desolate sand-wastes with scanty patches of sage-brush and cacti, one's first impression of The City Beautiful is similar to that which is obtained when first entering the grounds of one of our modern industrial exhibitions, only on a more extensive scale. Nature has lavished upon this region all its floral treasures, and everywhere are flowers of infinite variety and marvelous growth. They fill up the parkways bordering the streets, hedge about the well-kept, spacious lawns, entwine themselves about the trunks of shade-trees, creep over and conceal fences and frequently envelop the sides and even the roofs of houses. The wide-spreading palms express a feeling of contentment and security; the graceful and feathery pepper-trees, peacefulness and rest. Bright sunshine and blue skies are our daily portion, yet so tempered by genial and refreshing sea-breezes that discomfort is rarely felt. It all seems artificial — a dream, too good to last — and only time will efface that impression. By and by one becomes accustomed to it all — ceases to wonder at geranium-plants climbing over a twelve-foot fence; fuchsias growing to the size of trees; the hydrangea blossoms showing every hue of the rainbow, the castor-bean the roosting-place of the barnyard flock, and rose-vines, wisteria, heliotrope, bignonia and bougainvilleas creeping over and concealing entire houses in a bewildering mass of fragrant blossoms. They are with us constantly — summer and winter — beautiful pictures always, and therefore very likely to be kept on the waiting-list and neglected. Or, is it because the gelatine dryplate records tints only in monochrome? Most camerists have learned the futility of attempting to portray scenes depending alone on beauty of coloring; provided, of course, that photography in its present stage is the aim sought. To the Autochromist and the colored-postcard fiend, there are endless possibilities here, and a prolific field — but that is a different story.

To the picture-lover who finds beauty in pure photography Los Angeles and its environments offers a diversity of attractions, embracing mountain-scenery, desert-land and sea, city- and suburban-life, and all manner of themes for those who specialize.

Picturesque types have an attraction for most of us. The original settlement of a hundred

years ago, now referred to as Sonoratown, in the vicinity of the Plaza, offers an extensive field. The old Mission Church, with yellow-plastered walls, patched and cracked, and its little triangular court, dotted here and there with gossiping groups of Mexican women and children standing in the shade of the great palms, presents an interesting picture on a Sunday morning. At this time, also, the outside walk and the Plaza opposite present an animated appearance, this being the congregating-place of all Spanish-speaking races in the city. Their dark, swarthy faces, flowery-hued garb and prodigious sombreros — in some cases more hat than man — afford material for interesting studies. One may wander for hours through the old town, among ruins of adobe huts and long, low whitewashed houses having spacious verandas and curious courtyards, finding interesting material; likewise a clamorous crowd of natives anxious to pose for one, for these people possess an innate desire to be photographed and treat one with courteous attention. The courtyards are barren as a floor; lawns are despised, but flowers and vines are trained to grow about the doorways and windows, the vivid green and brilliant hues of the flowers contrasting strongly with the white walls of the houses, and forming an admirable background-setting for pictures of children playing about or lounging on the doorsteps.

Just east of the Plaza is Chinatown, always a place of interest to visitors. The streets are dirty and narrow, and the buildings mostly of red brick, plastered with signs in Chinese characters. The inhabitants adhere to the garb of their native country, but they are a timid and unsocial lot in the presence of a camera and fade away instantly upon one's approach. By keeping the camera concealed but ready for instant use, it is possible to obtain really fine pictures of them, for such pictures are certainly free from all appearance of posing and therefore of real pictorial value.

After passing through Chinatown one comes upon the Japanese quarter, also referred to as The Latin Quarter. The races are very badly mixed as regards color of skin as well as speech, and one of timid disposition is likely to feel he is treading upon dangerous ground. There are a number of interesting old landmarks here — reminiscent of the Pueblo days of Los Angeles — and with the quaint types of characters and un-American garb productive of interesting studies for the camera.



OLD SPANISH CEMETERY

LOUIS FLECKENSTEIN

Another relic of early days is the old Spanish cemetery on North Broadway. The grounds have been condemned for business-purposes and are gradually being cleared, but hundreds of the quaint vaults, crypts and imposing tombstones yet remain. Immense pepper-trees shelter these curious little brick structures, the fronts of which resemble the ovens in a bakeshop. In places trees thirty or more feet high are growing in the soil that has accumulated on their roofs. The old wooden picket-fences have fallen away from many of the graves, and the graves themselves have sunk in. The place has been so long neglected that many of the graves are obliterated, and unless one keeps to the beaten paths, one is liable to experience a sensation akin to stepping through a hole in the ice, shivers and all, should he step on one of these. The place is much frequented by camera-folk, who seem to find much to interest them in this quaint burial-place.

Beginning near the cemetery and ranging westwards for several miles are the oil-wells — if anyone cares for such a theme — although in the early-morning haze, when the oil-derricks mingle with great eucalyptus-trees, the bare trunks and mop-like branches of which contrast strangely with the somber pyramids, they form numerous picturesque combinations and may be made a thing of beauty. The sloping hills in

this part of the town present delightful vistas of all parts of the city, the foothills and the high Sierras to the north, and the Pacific, with the twin-peaks of Catalina Island showing, on the southerly horizon.

Close by is Elysian Park, embracing several hundred acres of these rolling hills. The Broadway-side of the park is a revelation in landscape-gardening, rising abruptly to a height of several hundred feet and presenting a solid front of terraced flower-gardens and shaded walks. A winding boulevard between rows of palms and eucalyptus runs through it, following the contour of the hills. By-paths along precipitous cliffs and down into deep ravines reveal glimpses of natural scenery of great beauty, including a miniature lake and a waterfall. Along the northern boundary of the park flows the Los Angeles River — that is, it flows at certain times of the year. Usually it is dried up during August and September. This part, also, is prolific of many bits of interesting picture-material — workmen and teams hauling away sand, and subjects of like nature. The immense bridges and the railroad-yard with its many heavy trains and puffing engines coming and going, the pigeon-farm, and Japanese truck-gardens, afford themes for the pictorialist. During the winter months, when the rains come, this



river and its tributary — the Arroyo Seco — become formidable streams with a swift current full of rapids and swirling pools. If one does not mind a little dampness, the best time to get pictures of these streams is during a gentle rain, when the banks are filled and the adjacent hills loom ghostlike through the mist.

The Arroyo Seco is ideally picturesque, a natural parkway from source to mouth. The barren, sandy soil near its junction with Los Angeles has the aspect of a desert, supporting a few Mexican cholos. A little beyond, one enters upon a fairyland of bungalows and villas amidst great sycamores and spreading live-oaks, verdant lawns and luxuriant tropical plants and flowers. Then it will disappear among tangled underbrush, suggestive of snakes and creepy things, only to reappear upon a broad, open expanse of natural park between high sloping hills overgrown with holly and wild walnut. Again a broad sandy sweep of desert-land and it plunges abruptly into a scene of enchantment, the Sunken Gardens of Adolphus Busch, said to be the most beautiful spot upon earth. From there on to the mountains, the scenery along its course is one of ever-changing wonder and grandeur, and for the most part within easy walking-distance of the car-line.

To those who enjoy mountain scenery, either the Mt. Lowe or Mt. Wilson trips will furnish interesting material. The former is more easily accessible, being traversed by an inclined railway and a trolley-line to Alpine Tavern, five thousand feet above sea-level, and thence to the summit either afoot or by burro over a winding trail for a distance of two miles to a height of sixty-one hundred feet above the sea. The view is one of imposing grandeur and magnificence, rugged peaks rising in endless number to the north, as far as the eye can reach, while to the south an entrancing vision of the Angel City and its suburbs, beautiful valleys dotted with orange- and lemon-groves, and ending in a broad sweep of the Pacific, the twin-peaks of Catalina Island breaking the horizon-line sixty miles away.

Beautiful pictures of cloud- or fog-banks — resembling, where peaks penetrate, a marine-view dotted with islands — are favorite subjects in the early morning on the mountain-top. Unique snow-pictures in the winter months; the ever-present sights of mountain-travel; the Echo Mountain observatory, and picturesque Rubio Cañon afford views of varied charm and interest at all times.

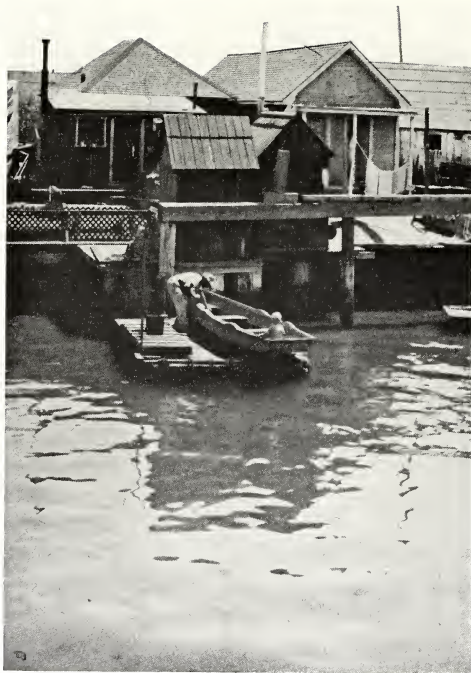
Mt. Wilson, a few miles to the east of Mt. Lowe, is reached by trolley to Sierra Madre, whence the ascent is made afoot or by burro by

way of the government trail, zigzagging back and forth, in and out, always upwards, for a distance of over seven miles through the cañon. High walls of broken rock on the left, and precipices with a sheer drop of two thousand feet on the right, border the trail. Immense trees of pine, sycamore and live-oak spring from the crevices, and a refreshing stream of mountain-water crosses the path at various places. Pack-trains of burros led by mountaineers in khaki, or a file of the little shaggy, long-eared beasts carrying fair burdens astride their backs, with here and there a camping party, offer diversions and lend a touch of real life to the landscape. On the summit is the Carnegie Solar Observatory, with a one-hundred-inch lens, the largest in the world. There are also a commodious hotel and numerous cottages. The view from this mountain is even more interesting than that from Mt. Lowe, and visitors usually plan to spend a night on the mountain that they may obtain pictures of the sunrise and the sea of fog rolling in from the ocean. Before returning to the city it is worth while to visit The Lucky Baldwin Ranch just outside of Sierra Madre, and note some of the marvels of the citrus-fruit-industry. Likewise, along the outskirts of Los Angeles are the following places where subjects of interest may be obtained, viz., the San Gabriel Mission at Alhambra; the Church of the Angels, at Garvanza; The Cawston Ostrich Farm at South Pasadena; the golf-links at Annandale; picturesque cañon and rock at Eagle Rock, and the magnificent flower-gardens at Pasadena and Hollywood.

Then, there are the beach-cities, a dozen or more, each having distinctive features of interest. San Pedro abounds in harbor-scenes — shipping, fishermen's huts set upon piles and facing narrow rambling streets, net-menders at work, boats returning with their catch, dock-fishermen and scenes of like nature. Three miles up the coast is Point Firmin Light-House, high upon a rocky promontory with precipitous cliffs. Steps lead down to a partly-submerged ledge of rock where one may obtain pictures of the dashing spray and of the swirling, seething waters. Long Beach has an interesting midway, surf-bathing and a pleasure-pier. Venice, like its more noted namesake, has miles of canals, with picturesque gondolas skimming its surfaces.

The Huntington Tropical Gardens and carnation-beds at Redondo Beach, the shipping, fishermen, moonstone-gatherers and surf-bathers afford subjects of interest. Ocean Park, Santa Monica, Playa Del Rey, Naples, all have particular attractions of their own, yet similar in





the peculiar charm of the roaring breakers as they sweep in long lines of crested foam and dash upon the glittering sands of the beach.

It is perhaps unnecessary to mention the many possibilities constantly to be met along the busy streets of the city. We have them in all large cities—the newsies at their vocation and their games, street-vendors of every description, odd types and characters, incidents of exciting moment, rainy-day pictures and that class taken under varying light and weather-conditions; but there is one thing more noticeable in Los Angeles than in any other city I have ever been in. It is the great number of picturesque characters passing along the streets. The most numerous are the Mexicans, brown-skinned and wearing prodigious straw hats; the pigtailed Chinese in the garb of their native country; the always-in-a-hurry Russian peasant-

women, in flowing skirts and brilliant-hued head-scarfs; turbaned Turks; mountaineers in khaki; sailors, cowboys, an occasional blanket Indian and many other types difficult to classify. Indeed, all the nations of the earth seem to be represented in this ever-changing procession. The home-life of these various types is also within the possibilities for the ardent pictorialist who likes subjects of this class.

There are also the architectural subjects and places of historic interest, the numerous parks, the Zoo, the alligator-farm, the Indian Village, the motordrome or the Aviation-Grounds, all of them attractive places and offering material dear to the heart of the camerist. In addition, the absence of disagreeable weather-conditions, that elsewhere must generally be taken into account, makes Los Angeles an ideal place for camera-observation.



## Tank-Development with Rodinal

ALFRED WATKINS, F.R.P.S.

**T**HE aim of development is to get the right degree of contrast in the negative, and the time decides this, but before a time for development can be stated there are two factors liable to variation which must be considered, viz., temperature and plate used.

In the following instructions I adopt the plan devised by me, in which a simple, unalterable table of times for different temperature is given, and the variation necessary for different plates is made by varying the dilution of the developer.

The adjustment sometimes necessary for the individual choice of contrast in the negative, or for different printing-processes, is also made by

the dilution of the developer, for which the concentrated form of rodinal is peculiarly adapted.

The methods for tank-development are the same as for tray-development, except that a weaker developer is used and longer times given.

Dilute the developer as per instructions under heading "Variation for Plate," using water of the same temperature as the darkroom, not recently drawn from the tap, but allowed to stand for some time for air-bubbles to escape.

Test the developer with an ordinary thermometer, and the time for development is given in Table "A," which is identical with the times adopted on the Watkins patent thermometer,

where they are marked against the mercury without need to consult a table.

Different kinds of plates, and, unfortunately, sometimes different batches of the same brand, vary very greatly in the time required to obtain the desired contrast, but in the present method the requisite variation is made by the amount (or dilution) of rodinal used, and not by time.

Although we here give (in Table "B") an indication of the strength of developer to use for different types of plates, this information must be used as a guide for the first trial only, and the photographer must be ready to alter the strength if the result so indicates. To obtain greater contrast (dense negative), use a greater strength; to get less contrast (thinner negative), use less strength, a greater dilution.

There is a general tendency for rapid plates to be slow developers (or require strong developer for a given time), and for slow plates to be quick developers, tending to give great contrast, and therefore requiring a dilute developer in this system. This table enables me to give the following approximate indication of dilution of rodinal for eight different groups of plates, the initial letters "M.Q." etc., being the same as adopted for indicating development-speeds of plates on the Watkins speed-card (see Table "C," which may be found useful for more precise information), as all the brands of some makers' plates tend to quick development, and other makers' to slow development.

Do not alter the dilution of developer, but keep to the time given in the table, and add to the developer a little ten per cent. solution of bromide of potassium.

Variation for plate (a choice of contrast) is allowed for by dilution.

Variation of temperature is allowed for by time.

Keep rigidly to times given in the temperature-table, but do not keep rigidly to one dilution. Vary it according to the results desired and attained.

In tray-development it is convenient to have a cover, so that the light can be turned up after the developer is poured in. The tray should be tilted once or twice during development.

Moderate overexposure will require about one-fourth the bromide solution to the quantity of rodinal used; considerable overexposure, one-half; and gross overexposure, the same quantity as rodinal.

TABLE "A." — TEMPERATURE-TABLE

Temp. Fahr.	Minutes Tray	Minutes Tank	Temp. Fahr.	Minutes Tray	Minutes Tank
34	16 1/2	62	62	6	22 1/2
36	15	55	64	5 3/4	21 1/2
38	14	52	66	5 1/4	20
40	13	48	68	5	19
42	12 1/4	45	70	4 1/2	17
44	11 1/2	42	72	4 1/4	16
46	10 3/4	39	74	4	15
48	10	37	76	3 3/4	14
50	9 1/4	35	78	3 1/2	13
52	8 1/2	31 1/2	80	3 1/4	12 1/4
54	8	30	82	3	11 1/2
56	7 1/2	27 1/2	84	2 3/4	10 1/4
58	7	26	86	2 1/2	9 1/2
60	6 1/2	24			

TABLE "B." — RODINAL DILUTION-TABLE

(Subject to many exceptions)

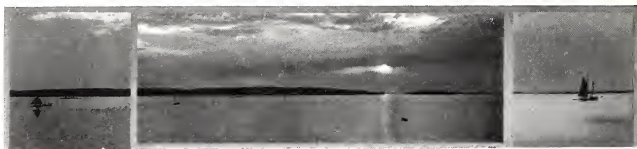
Code Letter of Plate	Watkins Speed of Plate	Dilution for Tray	Dilution for Tank
V.V.Q.	Very exceptional	{ 1 part in 58 1 dram in 7 1/4 oz.	{ 1 part in 174 1 dram in 21 3/4 oz.
V.Q.	A few hard plates	{ 1 part in 45 1 dram in 5 1/2 oz.	{ 1 part in 135 1 dram in 16 1/2 oz.
Q.	65 and lower	{ 1 part in 36 1 dram in 4 1/2 oz.	{ 1 part in 108 1 dram in 16 1/2 oz.
M.Q.	{ About 90; also most ortho plates	{ 1 part in 26 1 dram in 3 1/4 oz.	{ 1 part in 78 1 dram in 9 3/4 oz.
	130 and 160	{ 1 part in 20 1 dram in 2 1/2 oz.	{ 1 part in 60 1 dram in 7 1/4 oz.
M.S.	{ 250; also most roll-films	{ 1 part in 16 1 dram in 2 oz.	{ 1 part in 48 1 dram in 6 oz.
S.	350 and 500	{ 1 part in 12 1 dram in 1 1/2 oz.	{ 1 part in 36 1 dram in 4 1/2 oz.
V.S.	{ A few exception- ally soft plates	{ 1 part in 9 1 dram in 1 1/8 oz.	{ 1 part in 27 1 dram in 3 3/8 oz.

The dram is 60 minims — 8 to the ounce.

One dram in 4 1/2 oz. means that 1 dram of rodinal is poured into a measure, which is filled up with water to 4 1/2 oz.

Orthochromatic or iso. plates require rather more dilution than in the above table. Most of them (irrespective of speed) can be taken as in the M.Q. group, and developed with a dilution of 1 in 26. If this gives too little contrast, try the M. dilution.

The M. dilution, 1 in 20, is the standard strength which applies to the greatest number of plates. — *The Amateur Photographer*.





VIEW FROM ELYSIAN PARK  
LOUIS FLECKENSTEIN





PIGEON FARM

LOUIS FLECKENSTEIN

## The Amateur and the Photographic Journal

WILLIAM SPANTON

**T**HE other day, in conversation with a fellow-member of our Camera Club who had not been attending the meetings very regularly, we began discussing photographic journals. He said his subscription to PHOTOMODERN had expired with the first of the year and he had not renewed it. Then he made this frank confession:

"I find my interest in the Camera Club and in matters photographic has waned since I do not have any magazine to spur me on."

Every photographic worker will no doubt say "Amen," or, "Them's my sentiments, too," to that confession. The most of us are so constituted that we must have a spur from the outside to keep us going. I suppose there are a few rare souls who climb toward the heights, and reach them, too, irrespective of journals, clubs, fellow-workers or anything else. An observation of several years in our own club has proven to me that those members who are doing things worth while are the ones that read the photographic magazines. Time and again a new member has come into the club and at first only

looked through the magazines to see the pictures. But as he comes to see some of the work of the older members, compares it with illustrations in the journals, or, perhaps, comes across a picture which reminds him of something of his own, the desire comes to make pictures that are worth while. At that moment the snapshotter dies, and the pictorial worker-in-embryo appears.

Every amateur photographer should belong to some Camera Club, if that is possible. If not, then he ought to take one or two of the best photographic journals. Even though one may be a member of a club, and thus have access to the various publications which every Camera Club ought to have, still some magazines should be taken by the individual to keep as his own. It goes without saying that the writer considers the PHOTOMODERN the best there is in this country. A study of its pictures and articles cannot fail to inspire the reader to still better work, keep him in touch with what is going on in the photographic world, and make prominent amateur workers really friends of his, even though he may never see them personally.





ALONG THE COAST

LOUIS FLECKENSTEIN

## Tripak Color-Photography

F. E. IVES

**T**HE reproduction of colors by trichromatic photographic processes is no new achievement, as perfect results having been obtained twenty years ago as can be produced to-day; but the methods employed were far too complicated and difficult to come into extensive use. It is the recent development of the screen-processes, such as the Diophtichrome and the Autochrome, in which all the difficult part of the work is done in the plate-factory, which has so simplified and extended the practice of color-photography as to make it of commercial importance and thus bring it to the attention of the general public.

This simplification of the practice of color-photography has, however, been obtained only by introducing limitations which are inherent in the nature of the means employed, and there remains a large field for a process which, even though not so simple and direct, is simple enough to be eminently practical, and is free from the characteristic limitations of the screen-processes. The new Tripak process meets this requirement.

With the screen-processes, one has only to buy a special plate, expose it in the ordinary camera,

and develop and reverse it, to obtain a finished color-photograph in the form of a transparency. There are colors which the screen-processes can never, from their nature, reproduce with accuracy, but these colors are unusual, and the close approximation to accuracy given by the Autochrome in the reproduction of colors generally is a remarkable achievement in compromise, and proves that this particular limitation is not of critical importance. The chief objections to the screen-processes are that they produce only transparencies, from which only inferior copies can be made, and they are not nearly as transparent as transparencies by other processes, and cannot be modified for artistic purposes. The very perceptible granular structure of the Autochrome is also frequently the subject of criticism in the smaller sizes. As lantern-slides, they are very satisfactory when projected to a moderate size only, with an electric arc-light, but require several times more light than ordinary slides.

By the Tripak process, three separate negatives are made, and from them three transparent color-prints, which are then superimposed in register to make a single color-photograph; but



the three negatives are made at one operation, and the three prints also, up to the point of inserting them in the respective dye-baths, so that the process is remarkably simple in actual operation. It has the following advantages, not possessed by the screen-processes: It is a duplicating-process, as any number of perfect color-prints can be made at any time from the original negatives. The transparencies are comparable to ordinary lantern-slides, requiring no more light to show them properly. The images have no granularity or mechanical pattern. Hues can be changed on any object if desired with extraordinary facility, making it pre-eminently a picture-making process, under control of the operator. With almost equal facility, prints can be made either as transparencies, or for viewing by reflected light, like ordinary photographs on paper. This last feature will prove of the greatest importance, because color-transparencies do not meet the popular idea of color-photography.

As the name indicates, Mr. Ives's system hinges on the use of a "trichro. plate-pack" which consists of three plates — a red-sensitive one and a green-sensitive with their faces or emulsion sides together, and a third, or blue-sensitive plate, hinged to the others with a strip of gummed paper. The same strip of gummed paper also holds in position a black backing-card. The blue-sensitive plate is cut a trifle shorter than the other two, and is allowed to drop forward flat at the bottom of the camera, after the withdrawal of the slide of the special holder designed for the plate-pack.

When the pack is inserted in the holder, two ledges at the ends hold the pair of plates, by means of a spring, with their films in close contact, while the hinged blue-sensitive plate is allowed to fall forward.

This done, a transparent yellow reflecting-screen is lowered from the upper part of the camera by means of a lever on the outside. The usual color-compensating screen is, of course, used at the front of the camera. This equalizes the exposure for the three plates, and assists in the color-selection. The exposure is about the same as for an Autochrome plate.

To make color-transparencies, the three negatives — these negatives themselves showing no color — are placed side by side in a printing-frame, a collodion film placed thereon, the back closed, and the exposure, from one to twenty minutes in direct sunlight, made. The length of exposure is found with a simple photometer, and the great variation given is due only to there being two speeds of the collodion film, the slow being much the better in keeping-quality.

Development is accomplished by less than five

minutes' washing in hot water, the film is given a hardening- and mordanting-bath, then washed for a minute or two, and finally immersed in hypo. A short washing follows, after which the prints may be placed to dry or at once cut apart and each immersed in its proper dye-bath — the print from the red-sensitive plate in peacock blue, the one from the green-sensitive plate in a magenta red, and the blue-sensitive in a yellow. About five minutes are required for the absorption of the requisite amount of the dyes; and, in order that all three may be of the right depth at the same time, suitable dyes have been selected and their strengths standardized — as has everything else possible used in connection with the process. These colored films, rinsed off, given a weak acid bath, and then dried, require only being brought into register and bound together between two sheets of glass to form the perfect transparency in colors.

A complete triple-print transparency can be made in this way in about half an hour. The negatives are available for as many of these transparencies as one may wish to make, and they are also perfectly suited to the production of prints on paper by the superimposed carbon, Pinatype, or other like processes, although these last have not up to the present been made so simple and satisfactory as the transparency.

It is apparent that the blue-sensitive plate receives the blue rays, while the green and red rays are the only ones allowed to act upon the green- and the red-sensitive plates at the back of the camera. These green and red rays act first upon the green-sensitive film from the back, the red passing through and acting upon the red-sensitive film from the front, or *vice versa*, according to the construction of the pack and the compensator. After the exposure, the reflector is raised out of the way, the blue-sensitive plate turned up into position by another lever, and the slide of the holder replaced.

This arrangement assures all three of the images being exactly the same except that two are reversed from the ordinary negative image, one by being taken through the glass and the other by being reflected, much as one reverses the image in copying by using a prism in front of the lens instead of this reflecting-screen behind. In making positives from the three negatives, it is only necessary to reverse the position of the prints from the positive-positioned or reversed negatives, the collodion positive-films being so thin that the registration of the prints is not affected.

The exposed "pack" is developed by time-development in a special rack, in which the plates are held separated like open book-leaves.



BY THE WATERSIDE

ARTHUR HAMMOND

of the highlights and a modeling and roundness which, together with the slightly-softened outlines, tend to impart a delightfully personal and painter-like effect to the picture.

This is not the time of year when there is much to be done in the way of outdoor-work with the camera except that, perhaps, a little later, some snow-pictures may be obtained. The enthusiastic photographer at this season is engaged in making prints and enlargements, or having them made, from the negatives he obtained during the spring and summer months. Nevertheless, it is possible for anyone so inclined to make some experiments in pictures of the soft-focus type, such as I have referred to, for it will be found that by enlarging from a crisp, sharp negative with a soft-focus lens it is possible to obtain results which are very similar to those taken originally with such a lens.

Pictures of varying quality can be made from one and the same negative. We can get them sharp and clear, showing all the marvelous draughtsmanship and detail of a fully-corrected lens; or we can, if desired, obtain a picture in which the details are softened, the lights and shades massed, and the planes of the picture differentiated—a picture, in fact, which will represent the subject somewhat as it would be depicted by a painter.

In enlarging in this way there is ample scope for personal control. In my experiments with the "Spencer" lens I find that by regulating the diaphragm the quality of the image can be varied at will. As much or as little diffusion as is deemed best for the subject in hand may be had by this simple operation.

This seems to me to be a method which will appeal to many camera-users; for, bearing in mind the possibility of enlarging in this way, we can take the original negative with any lens or any camera that is most convenient. We can get crisp, clean negatives and then select those which are, by reason of the subject or of the composition of the picture, most suitable for enlarging in such a manner. Or we can, of course, select some of our old favorites, and, by enlarging in this way, obtain results quite different from any we have had before from those particular negatives.

The effect obtained by enlarging with a soft-focus lens is quite different from that due to the use of bolting-silk. It is not so much a breaking-up or scattering of detail—as when using bolting-silk—but rather an overlapping of the edges of the image. This overlapping tends to soften the outlines and thus imparts a painter-like quality to the picture; for a painter seldom gets hard and clean-cut outlines.



This method of enlarging does not destroy fine detail. In the original print, entitled "By the Waterside," the names and signs on the houses can be read as easily as in the one enlarged with an ordinary lens,—"Victoria Hotel," "Ship Inn," "F. B. Guerin," and the "162 Gu" on the fishing-boat are quite distinct and clear (not that there is any particular merit in being able to read these things — they are quite unimportant details). This shows that the softness is not the result of the image being out of focus; for, if it were, such fine details would be obliterated. There are, of course, many subjects for which such treatment as this would not be at all suitable. For many pictures the crisp, sparkling definition of an anastigmat is far more satisfactory, but in other cases the softened definition is more pleasing and more effective.

When the original negative is made with a soft-focus lens, it is not necessary to use such a lens in enlarging. Negatives which already possess this particular lens-quality can be enlarged in the ordinary way with a rapid-rectilinear lens or an anastigmat, and the resulting print will be a replica on a larger scale. But many amateurs will doubtless have plates or films of pictorial subjects which are sharp and clear, and which might be improved by enlargement in the manner referred to, as by this means it is possible to obtain renderings of these subjects entirely different from any previously obtained from the same negatives, and which will, perhaps, help to demonstrate the advantages of such a lens when used by an artist for pictorial effects.

There is a more material and practical advantage to be derived from such treatment. The

GORDON STATUE  
TRAFALGAR SQUARE, LONDON  
ARTHUR HAMMOND



diffusion and spreading of outline tends to eliminate all slight defects in the negatives, such as scratches on the film. The picture of the Gordon Statue in Trafalgar Square, London, was taken several years ago and the negative has lost its pristine beauty. There are many scratches and other defects which needed laborious spotting-out in the print enlarged by means of a rapid rectilinear lens, but in the other version with the "Spencer" lens at full aperture of  $F/4.5$  — giving the maximum amount of diffusion — these same marks and scratches were barely visible and only a few touches were needed to remove all traces of them.

Although such results, possibly, may not appeal to many workers, it cannot be denied that the Semi-achromatic type of lens un-

doubtedly has an important place in photography. If the worker who is attracted by its possibilities will learn to handle this lens intelligently, he will find that the qualities he obtains in his pictures will render them very attractive and also very artistic.

k

Manipulation of the photographic negative or print is a confession of weakness — an acknowledgment that our knowledge and control of the technical processes is so deficient, that we are obliged to resort to something outside of photography to aid us. Photography must stand on its own feet, if it is to be taken seriously as an art. — *Eleanor W. Willard.*



## Snow-Landscapes

WILL A. CADBY

**A**T this time of year all who can are starting snowwards, either to Switzerland, Norway, or Austria. Sport or health are the primary objects with most of these travelers, but nearly everyone carries a camera, and not a few aim at individual work. Most of these earnest ones would, in candid moments, own that their results in snow-landscapes have not come up to their expectations. Of course, all progressive workers are dissatisfied with their best efforts; they always want to have got nearer still to their ideal, but this is quite a different matter to coming home with perhaps technically

perfect negatives that yield prints which are good, but somehow do not bring back the subject, or suggest what caused them to be taken.

I cannot help thinking that this state of things is often brought about by the photographer who aims too high. The mountains look so grand that he takes a whole range of them, probably on a quarter-plate ( $3\frac{1}{4} \times 4\frac{1}{4}$  inches). The sparkle of the frosted snow is so bewitching that he straightway goes and photographs it, not stopping to realize that the sparkle is infinitely brighter than the ordinary snow, even in the sun, and he has only white paper with which to





ARTISTIC INTERIOR

E. H. WESTON

master *truthfully* a scene that has comparatively a short scale of gradations.

As to exposure, it is quite easy to give details on paper and in cold blood. But are they of any use when the moment comes? My own experience is that with snow-shadows the subjects are so fleeting and quickly changing that there is no time to think accurately when once one sees the picture as one wants it. If we stop to measure the light, we shall often lose our study, and so the rule-of-thumb comes in, and we jump to hazard a doubtful exposure, fervently

hoping that we have given a full one. We can then develop for a thin negative, and make our print by enlargement on bromide paper — contrasty if necessary.

It may be objected that this taking of little bits of scenery is not a high aim, and it would be better and more ambitious to get views that give the grandeur of the snowy mountains. I can only say that it seems wiser to come home with a few suggestive snow-sketches that revive a memory, than with elaborate pictures that tell no tale! — *The Amateur Photographer*.

✧

## Stand-Development for Lantern-Slides

H. BERNARD WARD, M.Sc.

THE negatives from which slides are required are first arranged in three or four classes, according to the tone desired in the lantern-slide. Having found by experiment the amount of magnesium-wire necessary for the exposure of a negative of average density, all the negatives from which, say, black-tone slides are required are then arranged in two or three plate boxes, according to their comparative densities; all the negatives in one box requiring the same exposure.

Provided that an exposure-meter has been used in the field, and one's negatives are stand-developed, their very general uniformity in

regard to density makes their classification into, say, three such classes easily possible. On the lid of each box should be written the amount of magnesium-ribbon that requires to be burnt for the correct exposure of the negatives.

This having been done, the lantern-plates are exposed in batches at a time — as many printing-frames as possible being made use of — so that burning one length of magnesium-ribbon exposes a number of plates at a time. When, as in my case, thirty lantern-slides have thus been printed off, they are removed to the tank for development.

My tank is an ordinary quarter-plate wash-



DEAD OF NIGHT

EIGHTH AMERICAN SALON

JOHN F. JONES

ng-tank, having a removable rack with fifteen grooves, and since each groove allows two plates to be placed in it back to back, thirty plates can be dealt with at a time. It would be impossible to examine each of these thirty plates so as to remove them one by one when development has been carried just far enough to yield a finished slide, so that a sufficient overdevelopment of the whole batch is aimed at, and each slide afterwards reduced as far as may be necessary to do so.

Apart from such tactics being essential for the successful stand-development of lantern-slides, there is little doubt but that the most brilliant slides are those that have been overdeveloped and subsequently reduced with the ferriyanide and hypo-reducer.

It is advisable to fill the tank with the necessary amount of water some half hour before development commences, to enable the water to clear itself of any air contained in it, which might otherwise deposit as bubbles on the slides and cause pinholes to appear.

If the developing-tank is not provided with a water-tight lid enabling it to be turned upside down — as mine is not — it is convenient to fit a removable piece of stiff wire across the top of the slides in the rack, by which they are held firmly in position, so that the rack containing them can be lifted periodically out of the developer and reversed to guard against any settlement of the developer causing uneven action.

The slides remain in the rack until they are developed, fixed and washed, finally being removed for reduction.

For black-tone slides I generally use "Special" black-tone lantern-plates, and have found an exposure of  $1\frac{1}{2}$  inches of magnesium-ribbon at a distance of 12 feet necessary for negatives of average density; the developer I find most satisfactory being a dilute solution of azol, 1 in 100. Overdevelopment will be sufficiently advanced in twenty-five to thirty minutes, and subsequent reduction with Farmer's reducer yields slides of a thoroughly satisfactory character, soft, and full of detail.

For slides of a sepia or cool-brown tone, developed by the stand-method, I have obtained very satisfactory results with the following two-solution formula:—

A. — Pyro .....	20 gr.
Potassium metabisulphate .....	60 gr.
Potassium bromide .....	20 gr.
Water, to .....	30 oz.
B. — Ammonia (.880) .....	1 drm.
Water, to .....	30 oz.

For normal development, each of the above stock-solutions A and B are made up with only 10 oz. of water; diluted as above, the 60 oz. of combined solution is sufficient to fill my tank and develop thirty slides. As regards exposure, using Paget Slow lantern-plates, 3 inches of magnesium-ribbon burnt at a distance of 4 feet from the printing-frames will be found correct for average negatives, and the lantern-slides will have acquired sufficient density to leave a margin for final reduction after ten to twelve minutes in the tank. Care should be taken, however, not to overdo the reduction, or fine detail will be lost.

For slides of a warm-brown to reddish tone, the following developer is a very useful one. I dealt with the results obtained from its use as a normal developer in the article referred to above.

A. — Pyro .....	30 gr.
Potassium metabisulphate .....	30 gr.
Water, to .....	30 oz.
B. — Ammonia (.880) .....	1 drm.
Water, to .....	30 oz.
C. — Ammonium bromide .....	1 oz.
Ammonium carbonate .....	1 oz.
Water, to .....	10 oz.

The whole of the stock-solutions A and B are used, the amount of C being varied according to the tone required in the finished slide. With Paget Slow lantern-plates, slides of a decidedly warm-brown tone are produced by adding 3 oz. of stock-solution C to the 60 oz. of combined A and B, when an exposure of 5 inches of magnesium-ribbon at a distance of 1 foot will be required for average negatives. The slides should remain in the tank from about ten minutes to a quarter of an hour.

Lantern-slides of a decidedly reddish tone can be made by adding 5 oz. of the C solution to the 60 oz. of A and B; the exposure required being about 8 inches of magnesium-ribbon at a distance of 1 foot. The slides will be sufficiently over-developed in about fifteen minutes.

A variety of intermediate tones between browns and reds can be obtained by varying the exposure and the amount of C solution present, as can soon be ascertained by experiment.

Many other developers than the ones given above would no doubt answer excellently for the stand-development of lantern-plates. Once this method has been tried, I am sure that the lantern-slide maker who has not too much spare time, and who nevertheless desires to turn out really good slides, would soon realize the great advantages it possesses over the usual one-slide-developed-at-a-time method. The percentage of failures is considerably reduced by the adoption of this method of development. [It will be noted that the formulæ given above call for ammonia .880. This means ammonia of about 31% and which is not available in America. Using Merck's or Mallinkrodt's Aqua Ammonia or Stronger Water adds one-fifth to the amount called for, and the equivalent strength will be the same.]

Those of our readers who prefer other makes of lantern-slide plates for contact-printing may use: Wellington S. C. P., which is of the same sensitiveness as slow gaslight paper and may be handled in the same way. The developers given above work very well on this plate, or, if desired, the following may be used:—

#### METOL-HYDROKINONE DEVELOPER.

A. — Water .....	16 oz.
Metol .....	20 gr.
Sodium sulphite dry .....	100 gr.
Sodium carbonate dry .....	400 gr.
Hydrokinone .....	20 gr.
Potassium bromide .....	20 gr.

Dissolve ingredients in the order given. Use full strength.

B. — Water .....	10 oz.
Ammonium carbonate .....	1 oz.
Ammonium bromide .....	1 oz.

The normal exposure for black tones on S. C. P. plates is about  $\frac{1}{2}$  inch of magnesium ribbon at a distance of 18 inches or about one minute at 12 inches from a Welsbach burner. Various shades of brown to red can be obtained by lengthening the exposure and adding up to five drams of the B restrainer to the ounce of developer.

Any of the American makes of slide plates will work well for contact-printing either with the formulæ given or with those enclosed by the maker with the plates. For very thin negatives use Seed Yellow Label plates, and for negatives of average density Seed's Red Label, Hammer, Cramer, Defender or Defender Carbutt will yield very fine slides. Among the foreign makes on the American market, in addition to the Wellington regular and S. C. P., are Imperial and others, any of which will give fine results with the stand-development method. [Editor.]

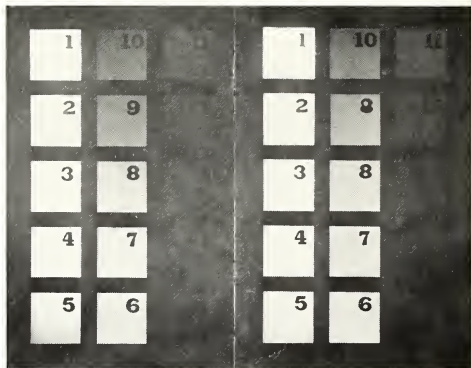


FIG. 1

## A Comparison of Methods of Making Lantern-Slides

LOUIS DERR

**W**HEN a lantern-slide is to be made from a negative of the same size, the question of method becomes of interest. Direct printing is simpler and quicker than the use of the copying-camera that must be employed for larger negatives, but two questions now arise. First, is the gradation of the contact-printed slide the same as that of the one made in the camera, and, second, has the contact-printed slide the same sharpness of definition? The rapidly-increasing numbers of small cameras of high grade adds interest to the discussion of the subject.

It is commonly assumed that the copying-process increases contrast and shortens the scale of gradation of the negative. The first assumption is undoubtedly valid, for in the lantern-slide neither exposure nor development may be pushed to the point of appearance of fog, and this tends to reduction of exposure to the underexposure limit, which of course increases contrasts. Change in scale of gradation is explainable as follows.

In the half-lights of the negative the silver particles scatter the transmitted light so that it emerges from the plate in all directions; but in the copying-camera only that part of it which falls upon the lens is available for producing an

image on the lantern-slide plate. With the direct-printed slide, however, all the rays which get through the negative fall upon the plate in contact with it and thus give an increased total of light-effect, which results in a denser image than before. Thus the half-tones of the contact-printed slide should be relatively denser than those of the slide made in the camera, and similar reasoning leads to the conclusion that fainter impressions through the dense parts of the negative should be registered on the direct-printed slide than on the other. In a word, then, the camera-made slide should have not only a shorter scale, but a different gradation.

With a view to ascertain how far these conclusions are justified in the actual case, the writer submitted the matter to a comparative test. Several lantern-slide plates were given different exposures, both in the camera and in the printing-frame, using a Chapman-Jones plate-tester as the negative. This is very suitable for the purpose, the part used consisting of a series of numbered squares of gradually-increasing opacity. The plates were simultaneously developed in the same tray, and those marked on which the image appeared at the same moment, indicating equal exposure. As a check on this, the plates were photometrically examined after



FIG. 2

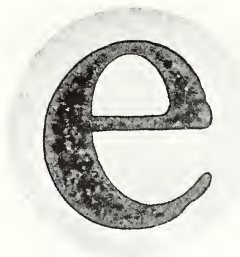


FIG. 3



FIG. 4



FIG. 5

drying, and pairs chosen for comparison in which the most opaque squares were of the same density. A typical pair is shown in Fig. 1. The right-hand set is a print from the plate exposed in the camera: the other set is from the corresponding contact-printed plate.

It will be observed that the middle-tones 5 and 6 of the print from the camera-made slide are darker than the corresponding ones from the contact-printed slide; that is, the middle-tones of the contact-printed slide are more blocked up than on the other plate, and this agrees with the previous conclusion. On the other hand — though of course better shown on the plates and original prints than in the reproduction — the visible effect extends to the same number on both plates. Hence the total length of the light-scale is the same, and the only difference is the slight thickening of the half-tones in the contact-printed slide. It appears to the writer that this difference is not enough to alter the average picture materially, and certainly not enough to injure it, and that therefore the camera has

in this respect no advantage over the simple and rapid printing-frame.

The second point of comparison remains to be noticed. It may be suspected that slides made in the printing-frame would suffer a loss of definition which would always be harmful and, in the case of a line-drawing, might be fatal. This question was subjected to study in the following way.

A line of very clear print on coated paper was photographed on a fine-grained "Contrast" plate, with a Zeiss-Tessar lens stopped to  $F/22$ . It may here be remarked that a high-grade lens does not require excessive stopping-down to secure sharp definition of a plane object, and that with such a lens the only object of stopping-down is to obtain depth of focus. Fig. 2 shows one letter of the negative, magnified about ten diameters. It appears rather ragged; but, by comparison with Fig. 3, which shows the same letter as it appears when the printing is examined directly in the microscope, it will be seen that the outlines of the negative are quite as





good as in the original. From this negative two slides were made, one by direct contact (Fig. 4) and one of the same size in the copying-camera (Fig. 5), using in the camera a Voigtlaender Collinear lens stopped down to  $F/25$ .

Comparison of Figs. 4 and 5 fails entirely to show any superiority of definition in the camera-made slide, though it was made with more than usual care in focusing. The lens itself was stopped down more than necessary, to allow for a possible lack of register between ground-glass and plate in the camera, although other tests have shown the camera to be properly adjusted in this respect. No loss of sharpness need therefore be feared in direct printing, if properly done. The lantern-slide plate is of very thin glass, which in a printing-frame with a soft back can be pressed closely into contact with the

negative. Indeed, the writer never uses a printing-frame at all with negatives not larger than  $4 \times 5$ , simply laying the lantern-slide plate on a velvet-covered wooden block and pressing the negative down upon it with the fingers of one hand while turning the light on and off with the other. The arrangement of the light, however, may be of some importance. The rays should fall perpendicularly on the plate, and the walls and ceiling of the room should, therefore, be non-reflecting or the light should be enclosed in a rather long box painted black inside. The preceding pictures were made in a room which is painted black, by the light of a 32-candle-power incandescent lamp at a distance of about six feet from the negative; and under these or similar conditions there is no reason to fear loss of definition in direct printing.

# EDITORIAL

## Two Extinguished Lights

**F**ATALITY seems to attend upon the principals in the Dickens Centenary commemoration so hopefully arranged for this month. To the death of Henry Snowden Ward, who was to have delivered a series of lectures in Boston during the Centenary week, must be added the sudden and unexpected end, also in New York City, of the great novelist's son, Alfred Tennyson Dickens, who was to have been the central figure in the exercises. Although Mr. Ward was unusually well-equipped as a lecturer, not only on the life and work of Dickens, but also on photographic subjects, the late Alfred Dickens enjoyed a possible advantage by being a son of the great novelist; but he did not possess the conspicuous eleutionary gifts and the winning personality of our departed friend, Henry Snowden Ward, who will be sadly missed, for many years to come, in photographic circles throughout the world.

## Foiling the Detective-Photographer

**C**OGNIZANT of the fact that photographs of fingerprints can lead to the detection of crime, burglars broke open and robbed a safe in New York not long ago, using rubber-gloves to prevent tell-tale fingermarks. In this instance the gloves used by the robbers were left behind; and it may still be possible with the aid of photography to obtain adequate traces of incriminating evidence.

## Holiday-Souvenirs

**I**T speaks well for the kindly, generous spirit of American photographers, who, though overwhelmed with work during the holiday season, found time to prepare appropriate and tasteful Christmas-souvenirs, which they sent to their friends near and far. The editor of PHOTO-ERA was the happy recipient of a large number of these personally-designed Christmas and New Year's cards, which convey in an ideal way genuine expressions of friendship and good cheer. Many of these tokens are displayed in the PHOTO-ERA offices, others in the editor's home, where they will serve as constant reminders of true friends who have at heart the welfare of the editor and his publication. Illustrations of the pictorial character of these tokens of the season's greetings will be found in the pages of this issue.

## Our London Letter

**M**R. E. O. HOPPÉ, the author of our monthly London Letter for the last two years, reports greatly-increased activity at his studio, also in his department of home-portraiture. The continued illness of Mrs. Hoppé adds to his responsibilities, so that he is not able to prepare his missives for PHOTO-ERA regularly, and he has asked to be relieved of the post of London correspondent. Our London Letter will hereafter be written by the Cadbys, who, by reason of their rare ability and industry as pictorial workers, breadth of vision and unquestioned honesty of purpose, may be trusted to give the readers of PHOTO-ERA interesting and accurate reports of happenings in English photographic circles. The initial letter appears in this issue.

## Objectionable Advertising

**A**LTHOUGH the business of advertising today offers fewer objectionable features than at any time in the past, there remains a form which offends the patriotic sense of every true American. We refer to the practice of using, without authority, the portraits of eminent personages in order to invite particular attention to the article advertised. It matters not whether the person thus portrayed be living or dead. The offense is equally gross. It must shock every good citizen to see pictures of illustrious Americans used to endorse a food-product, a cigar or a brand of whiskey. If a purveyor cannot make a public appeal for patronage without resorting to the portrait of George Washington or of Abraham Lincoln, he shows an utter disregard amounting to contempt for the reverence in which such characters are held. Indeed, so strong has the feeling become in this matter, that the members of a large and well-known patriotic society have agreed to refrain from patronizing any product or commodity which is advertised in this way. This course will doubtless be followed by others, and a consideration of this probability ought to serve as a warning to all newspapers and magazines which use this kind of advertising, because the feeling is so strong that it may lead to the boycotting of the publication itself. Fortunately, the use of the American flag for advertising-purposes is forbidden by law; and there is no reason why the use of the name, face or figure of every person should not also be protected.

# THE ROUND ROBIN GUILD

*An Association of Amateur Photographers*

Conducted by ELIZABETH FLINT WADE

This association, conducted under the auspices of PHOTO-ERA, and of which PHOTO-ERA is the official organ, is intended primarily for the benefit of beginners in photography, although advanced camerists are just as welcome and many are numbered among its members. The aim of the association is to assist photographers by giving them information, advice and criticism in the Guild pages of PHOTO-ERA and by personal correspondence. Membership is free and may be obtained by sending name and address to PHOTO-ERA, The Round Robin Guild, 383 Boylston Street, Boston. Send a stamp for complete prospectus.

## Winter-Landscapes

THE editor of PHOTO-ERA is keenly alive to the fact that the present-day amateur is an all-the-year-round devotee of photography, and for the January and February competitions he has chosen subjects which will give our active Guild members an incentive for outdoor photographic rambles though old Boreas reigns supreme and all the woods and fields are bare.

The subject for January is Winter-Landscapes, and the amateur can find no better object-lesson to follow than the fine examples of photographs of winter-landscapes published from time to time in PHOTO-ERA. Studying their composition, one finds that with very simple subjects the artist has produced most attractive and artistic pictures. The highlights are low in tone, and there are no deep shadows, the beauty of the picture depending on the harmonious arrangement of lines rather than on the massing of lights and shadows. In some of the pictures the texture of the snow is well-rendered, while in others wide stretches of white without detail depict the snow-covered fields.

The best time of day to make winter-landscapes is doubtless the morning, for in the early hours there is less wind than at any other time of day; and the wind is not a helpful or pleasant companion when one is on a photographic quest.

The early morning is the time when one gets the most effective pictures of hoar frost, of snow-laden trees, or of the crystal-casing in which the ice-storm envelops every object exposed to its fury. The first hour after sunrise is often prolific of enticing opportunities which two hours later will have utterly vanished. The charm of a winter-landscape picture does not depend so much on the beauty of the different objects which make up its composition, as upon the arrangement of the objects and their delicacy of treatment. Color, and even the suggestion of color, is lacking, and so one must supply its absence by the arrangement of lines and by the soft gradations of lights and shadows, introducing no strong highlights and avoiding deep shadows.

One does not need to search far for a pleasing subject. A sprinkling of snow often transforms the commonplace into the picturesque by hiding details which in themselves are ugly and unattractive. If one lives in the city and visits to the open-country are denied him, then the camerist will find the parks or the suburbs of his town fruitful hunting-grounds; for it is not the wide sweep of country one should endeavor to include in his picture, but rather some short view with suggestions of distance.

A common fault of winter-landscapes is the inclusion, in the sky-portion of the picture, of interlacing branches of bare trees. They make confused lines in the picture which convey no sense of harmony or repose, but instead are like some intricate pattern where one searches in

vain for the clue to its beginning and ending. Such an eye-fatiguing effect must be studiously avoided, and to guard against it the camera may be set to take in more of the foreground and less of the sky-portion of the view. Indeed, in snow-pictures one can get along with less sky-expanse than in the summer-landscape, owing to the light tones of the picture itself.

The development of the plate should not be carried too far, for one must endeavor to get soft halftones and no very strong highlights. The negative must be rather thin, but still have pleasing contrasts. The developer to produce these results must be one which will bring out detail without giving too great density; one that will bring up a crisp-printing negative with no chalky highlights.

An exposure-meter is a very useful bit of apparatus to use when making pictures of snow; for until one has had a good bit of experience in photographing winter-scenes, one is very apt to make incorrect exposures, owing to the great difference in strength of the light as compared to that of the summer months. If the plate is overexposed, the resulting print will be an almost uniform tone of gray, while if it is underexposed the print will show chalky highlights, while shadows lack detail.

Choose simple subjects; use an exposure-meter to gauge the correct time of exposure; a moderately-slow plate for the negative; a developer which will give detail, but not too much density; a printing-paper which will bring out the picture to the best advantage; a mount to enhance the effect of the snow and one's winter-landscapes will undoubtedly be pictures of real artistic merit.

## System, Method, Purpose

EVERY avocation as well as every vocation is dependent on system and order for its success. Among the many avocations photography is one which particularly demands that it be pursued in a systematic and orderly manner, if one desires to obtain satisfactory results. The amateur who has formed orderly habits finds that his photographic career moves on with comparatively little friction; but if not, then he encounters many difficulties and will need to strive very hard to make any marked advancement in his work.

The first thing to be considered is a proper place in which to store all the necessary accessories which one needs in developing plates and printing pictures. If an empty closet or cupboard is available, this simplifies the storage arrangement. If not, then two wooden soap-boxes may be utilized to advantage. One box should be used for printing-frames, trays, plateholders and similar apparatus, while the other is to be arranged for the chemicals, both dry and liquid, that are used in developing and toning. A removable tray or shelf with holes



A WET DAY

W. B. HOWE

FIRST PRIZE — RAINY DAY

cut in just large enough to hold the bottles will answer for the liquids, while the dry chemicals should be wrapped in waxed-paper and stored in tin boxes. Bottles and packages should be plainly labeled with the names of their contents, and in the case of solutions, if one adds directions for their use, such a record will be found of value on many occasions. Each article should have its own place and be returned to it when one has finished using it. In a short time the habit of putting an article in its place becomes methodical and one performs the action almost unconsciously, for so subservient is the body to the will, that even the subconscious thought prompts and controls an action once it has become a fixed habit.

A label which will not easily become detached from a bottle is made of a strip of linen-paper which is long enough to go around the bottle and lap at least an inch. Gum it with the liquid-gum which comes in tubes, then attach it to the bottle. The paper shrinks in drying so

that it adheres closely to the bottle, and the lapped ends hold it firmly in place.

Before one begins to make pictures he should obtain a blank-book to serve as a negative-index, and improvise some sort of case in which to store his negatives in regular order. Handicraft is a part of one's present-day education, and there are few boys or girls who cannot construct from an empty wooden box and some strips of quarter-inch pine a very convenient set of pigeon-holes made to fit the size of the plate one uses for negatives. A pigeon-hole should hold at least twenty-five negatives, and to facilitate the finding of any negative the numbers should be marked over each pigeon-hole, as — 1 to 25; 26 to 50. In making the index, the entries should be made consecutively in the order in which the negatives were made. One thus has a chronological index which shows the progress of one's work. The subjects should also be classified — portraits, marines, landscapes, etc. — and in each class the name and number of the



negatives which belong to it recorded. The classified index helps to locate a negative quickly. All notes in regard to the negative itself should be recorded on the envelope which contains it. Then when one wishes to use a certain negative, he will find the necessary data concerning it which will aid him in the selection of the proper printing-medium, and also give the approximate time of printing. The record must show the time required for gaslight or other prints, and thus one will have all that is needful to know about any negative one has made.

Every amateur wishes to preserve in convenient form photographic items — formulae, improved methods of work, and other helpful suggestions. No more handy notebook can be employed than the popular card-index. One does not need to buy the case for the cards, but may fashion one which will answer every purpose. The cards are very inexpensive and of a convenient size to carry in the pocket or the shopping-bag. The habit of carrying

index-cards with one is a very good one, for when one comes across an article which he may wish to refer to later, he makes a note of it on one of the cards and in due time bestows it in its proper place in the case. Short clippings can be pasted directly on the cards and, if one desires, the cards may be used for copying formulae. Of course one makes a scrap-book for photographic clippings, and the articles in it can be indexed in the card-index catalog. In a very short time a photographic encyclopedia will be the outcome of one's system of recording the places where certain desired information can be found.

In beginning photographic work one should adopt a certain method of working and then follow it. In the darkroom when developing, the trays which contain the different solutions should be placed always in the same order. Once having established the arrangement of the trays, one will never confuse the developing- with the fixing-solution, or vice versa. A certain order should be



observed in toning and fixing prints, in making gaslight-prints, platinum, or in using any other printing-process. Method in one's photographic work saves not only time, but also much vexation of spirit caused by a haphazard method of pursuing one's photographic labors.

System and method carefully followed and never allowed to become lax will speed one toward the photographic goal for which all amateurs should strive — the top.

### Stand- and Time-Development

BEGINNERS often confuse stand- and time-development methods, believing them to be one and the same thing. There is, however, a very decided difference between them. Stand-development means that the plates are set on edge in a vessel deep enough to allow their being covered with developer and allowed to stand until development is completed. The developer is much diluted and works very slowly. Stand-development is also called tank-development, because tanks made expressly for this mode of development are generally used.

Time-development means that given a certain kind of developer used at a certain temperature the exact time can be ascertained in which a plate will be fully developed. Time-development is also called factorial development, because each developer has a factor by which the time of development is calculated.

In stand-development a diluted developer is used, it having been proved by careful experiments that a greater number of good negatives may be obtained by the slow action of weak developer than by the usual method of tray-development with more vigorous solution. This is true where a large number of plates is to be developed and the time of exposure is unknown. This method works particularly well with underexposed-plates; brings out all the detail possible to obtain; and there is no danger of fog such as occurs in tray-development much prolonged.

The development may be completed in a short time or it may extend over a period of several hours. The length of time plates are to be left in the tank depends on the strength of the developer. With very dilute-developer one may start to develop late in the evening, cover the tank and leave the plates till morning when they will be found fully developed, each negative having in it all the detail it is possible to obtain. If one is in haste, a stronger developer may be used which will complete the development in from ten to twenty minutes. The dilute developer is to be preferred, its slow action producing better negatives than one which hastens the development.

The one-solution developers in concentrated form are excellent for stand-development. Rodinal is one which gives great satisfaction. For a solution which will complete the development of a plate in an hour, use rodinal, 1 oz.; and water, 100 oz. Metol-hydrochinon is an excellent developer for the stand-method. The following formula will be found to give negatives with good density and plenty of detail: Metol, 52 grains; hydrochinon, 75 grains; sodium sulphite, 3 oz.; sodium carbonate, 2½ oz.; water, 120 oz. This developer may be diluted with three times the quantity of water and used for an "all-night" stand-developer.

For time-development the Watkins table is usually employed. Mr. Watkins has worked out by careful experiment the factors for the developers most in use. When a certain kind of developer is to be used, the table is consulted and the factor noted. The plate is placed in the tray, flooded with developer and the exact number of seconds observed in which the image begins to appear. Suppose the image began to appear in 30 seconds and the factor of the developer used was 12. Multiply the number of seconds (30) by the factor



LOWER BROADWAY  
JOHN E. BOULTENHOUSE  
HONORABLE MENTION  
RAINY-DAY SCENES

BROAD STREET, NEW YORK  
EUGENE VAIL  
HONORABLE MENTION  
RAINY-DAY SCENES



(12), and the product is 360 seconds or 6 minutes. Development will therefore be completed in six minutes.

For the benefit of those members of our Guild who have not access to the Watkins Factorial Table, the factors are given for the most popular developers.

Watkins Factors: Adurol, 5; edinol, 20; eikonogen, 9; glycin-soda, 8; hydrochinon, 5; Kodak powder, 18; metol, 30; ortol, 10; pyro-metol, 9; rodinal, 30.

To calculate the factor for any developer, note first the exact time in which the image begins to appear. Note the total time of the development of the plate, and divide this time by the time in which the image first appeared. This does not mean that one may use only one agent in the developer. The method of calculating the factor is the same when two agents are combined in one solution, as, metol-hydrochinon; pyro-metol, etc. Factorial development is a most satisfactory way to obtain good negatives.

### Potassium Metabisulphite

POTASSIUM metabisulphite is made chiefly for photographic uses, for it is one of the best preservatives for all developing-solutions. It comes in the form of needle-shaped crystals having a waxy look and has an odor like that of sulphur burning.

Besides its use as a preservative for developing-agents, it is used in the fixing-bath in the place of acids. It prevents the decomposition of the hypo and thus ensures the permanence of the negatives fixed in the bath. Thirty grains of potassium metabisulphite in twenty ounces of hypo solution is sufficient to make a clearing-bath which is superior to the ordinary acid fixing-bath.

When used as a preservative in the developer, the proportion is two grains to each ounce of the solution. This chemical is now used quite extensively, its merits having won for it a permanent place in the compounding of photographic solutions.

## The Round Robin Guild Monthly Competitions

*Closing the last day of every month.*  
Address all prints for competition to PHOTO-ERA,  
The Round Robin Guild Competition, 383 Boyl-  
ston St., Boston, U.S.A.

### Prizes

*First Prize:* Value \$10.00.

*Second Prize:* Value \$5.00.

*Third Prize:* Value \$2.50.

*Honorable Mention:* Those whose work is deemed worthy of reproduction with the prize-winning picture, or in later issues, will be given Honorable Mention.

Prizes may be chosen by the winner, and will be awarded in photographic materials of any nature sold by any dealer or manufacturer who advertises in PHOTO-ERA.

### Rules

1. These competitions are free and open to all photographers, whether or not subscribers to PHOTO-ERA.

2. As many prints as desired, in any medium except blue-print, may be entered, but they must represent the unaided work of the competitor from start to finish, and must be artistically mounted. Sepia-prints on rough paper are not suitable for reproduction, and such should be accompanied by smooth prints on P. O. P. or black-and-white paper having the same gradations and detail.

3. The right is reserved to withhold from the competitions all prints not up to the PHOTO-ERA standard.

4. A package of prints will not be considered eligible unless return postage at the rate of one cent for each two ounces or fraction is sent with the data.

5. Each print entered must bear the maker's name, address, Guild-number, the title of the picture and the name and month of the competition, and should be accompanied by a letter SENT SEPARATELY, giving full particulars of date, light, plate or film, make, type and focus of lens, stop used, exposure, developer and printing process. Enclose return-postage in letter.

6. Prints receiving prizes or Honorable Mention become the property of PHOTO-ERA. If suitable, they will be reproduced, full credit in each case being given to the maker.

7. Competitors are requested not to send enlargements greater in size than 8 x 10 or mounts larger than 12 x 15 unless they are packed with double thicknesses of *stiff corrugated board, not the flexible kind, or with thin wood-veneer*. Large packages may be sent by express, Section D Rates, very cheaply and with indemnity against loss.

### Subjects for Competition for 1911-12

- December — "Home-Scenes." Closes January 31.  
January — "Winter-Landscapes." Closes February 29.  
February — "Woods in Winter." Closes March 31.  
March — "Window-Portraits." Closes April 30.  
April — "Spring-Pictures." Closes May 31.  
May — "Decorative Treatment of Shrubs and Flowers." Closes June 30.  
June — "Outdoor Portraits." Closes July 31.  
July — "Tree-Studies." Closes August 31.  
August — "Outdoor-Sports." Closes September 30.  
September — "Street-Scenes." Closes October 31.  
October — "Autumn-Scenes." Closes November 30.  
November — "Interiors with Figures." Closes Dec. 31.  
December — "Cats and Kittens." Closes January 31.

## Awards — Rainy Days

*First Prize:* W. B. Howe.

*Second Prize:* A. Victor Boyd.

*Third Prize:* Leon Jeanne.

*Honorable Mention:* John E. Boultenhouse, P. P. Kimball, K. T. Krantz, B. F. Langland, W. Mizunuma, Henry I. Unno, Eugene Vail.

## BEGINNERS' COLUMN

### Quarterly Contests for Beginners

*In these contests all Guild members are eligible PROVIDED THEY HAVE NEVER RECEIVED ANY PRIZES OR HONORABLE MENTIONS in the past, FROM ANY SOURCE, AND PROVIDED ALSO THAT THEY HAVE NOT BEEN MAKING PHOTOGRAPHS MORE THAN ONE YEAR.*

All prints submitted, except prize-winners, will be returned if postage is sent in a separate letter with the data. See rules 4 and 5 in opposite column.

### Prizes

*First Prize:* Value \$5.00.

*Second Prize:* Value \$2.50.

*Third Prize:* Value \$1.50.

*Honorable Mention:* Those whose work is worthy will be given Honorable Mention.

### Subjects for Competition

General — Indoors. Closes April 15, 1912.

Landscapes with Figures. Closes July 15, 1912.

Summer-Scenes. Closes October 15, 1912.

Street-Scenes. Closes January 15, 1913.

### A Word About Our Subjects

THE yearly list of the Round Robin Guild competitions is published in advance, for two reasons. First: to give the amateur a chance to select ahead the subject he prefers; and, second: to give him time to think out an original method of treating it. One of the points on which pictures are judged, is the original manner in which the artist has portrayed his subject, yet this is the one point in which most of the pictures, excellent in other respects, are found sadly wanting. The reason of this is because most persons prefer to copy, rather than to strive for originality. We are imitators instead of originators.

The subjects for our January and February competitions may seem to give little opportunity for originality. Snowy fields and roads are the accepted ideas of winter-landscapes; and leafless trees, of the woods in winter. Though figures are not to be made a feature of the winter-landscape studies there is no reason why they cannot be included in the scene. The tired laborer wending his way homeward would emphasize the rigors of a wintry day; and so would any solitary pedestrian whose path might cross that of the artist. A woodchopper at work would not be out of place in a view of the woods in winter, though he should be far enough away from the camera to be a pleasing part of the picture, and not its principal object.

The late Howard Pyle — artist and author — was fond of saying that there were a thousand ways to do a thing — and one more. Let the amateur remember this, and strive for the *one more* way — the way which will be original.



### Answers to Correspondents

*Readers wishing information upon any point in connection with their photographic work are invited to make use of this department. Address all inquiries to ELIZABETH FLINT WADE, 743 East 27th Street, Paterson, N. J. If a personal reply is desired, a self-addressed, stamped envelope must be enclosed.*

G. McCLELLAND. — A **White Paste** is made as follows: White dextrine, 6 oz.; water, 6 oz.; salicylic acid, 9 grains. Rub the dextrine smooth with a little of the water, add the rest and put in an earthen dish and set in a pan of hot water till the dextrine is dissolved. When it is smooth and free from lumps, add the acid, stir well, put in a wide-mouthed bottle and let it set. This makes a firm, smooth paste free from lumps and will keep indefinitely.

CARL TRIPP. — To **Remove Ink-Stains from Negatives**, soak them in a diluted solution of oxalic acid. If only slightly stained, "salts of lemon" will remove the ink. If stained with an aniline ink a weak solution of muriatic acid will usually remove the stain at once.

S. H. K. — The **Focal Length of a Lens**, roughly speaking, is the distance between the lens and the ground-glass when the lens is focused on a distant object. The Ozobrome printing is a method of obtaining carbon pictures from bromide or gaslight prints.

S. N. DEAN. — To **Pack Exposed Plates**, use the original boxes in which they were packed and place the plates face to face with the same bits of cardboard which were used to separate them when first packed. Be careful to wrap them in black needle-paper, and use the three pieces which comprised the original box. For films wrap the exposed roll in tin-foil and again in black needle-paper. The editor has kept exposed plates thus protected for a period of six months and developed them into fine negatives. Of course they must be exposed to as little light as possible when packing them.



LOIS PERKINS. — The **Yellowing of Prints** toned in a **Combined Bath** is due to the fact that the bath has become too weak in hypo and the prints are not properly fixed. A little hypo should be added to a used bath to restore its fixing-qualities. To prevent the yellowing of the prints, soak them before toning in a bath of sodium sulphite, one-half ounce to twenty of water. Leave them in this bath for about ten minutes.

D. S. AUSTIN. — To **Brighten Platinum Prints** which seem to have a lifeless appearance, brush them over with artists' fixatif. This preparation does not give a gloss to the prints, but it brightens them up wonderfully, bringing out details and lightening the shadows. For prints made from a thin negative, the artists' fixatif should always be used, as it greatly improves the looks of the prints.

G. F. D. — The "**Softener**," about which you ask, is a sheet of clear celluloid which is put between the negative and the printing-paper during the process of printing. This softens the outlines and greatly improves the appearance of a print when the negative is a hard one with very sharp detail. Many professional photographers make very sharp negatives so as to get good detail, then use the sheet of celluloid to print through, thus making a soft effect and one which is much more pleasing than the sharp portrait.

HENRY T. READE. — No; do not make up a quantity of **Sodium Sulphite** in solution. It does not keep well in liquid form, not much over a month, so it is better to make it up in small quantities. If you make up a solution of four ounces of the sodium sulphite to sixteen of water, that will give you 120 grains to an ounce of the liquid and you can prepare your formula accordingly. It is used as a preservative in the developer and is one of the ingredients of nearly every developer formula.

F. J. T. — To **Use Old Platinum Paper** so as to make a good print, add to the developer a few drops of potassium bromide, one drop of a ten-per-cent of the solution being enough for each ounce of the developer, though a few drops more will not matter. This will clear up the paper which has become very much discolored by being kept too long. Old platinum will often make very attractive prints if used with negatives of strong contrasts.

FRED. L. T. — A **Hypo Bath for Plates and Papers** should not be of the same strength. For a clearing-bath for plates use an ounce of hypo to four ounces of water; for paper use double that quantity of water — eight ounces to each ounce of hypo. No; you should not use your hypo bath when it is discolored. Hypo is so cheap that one can afford a fresh bath for each batch of prints or plates. Even if it were more expensive, it would be cheaper in the end to use the fresh solution, for a discolored one will stain the plate or paper — a staining that cannot be removed.

C. F. EDWARDS. — To **Remove Stains from Bottles**, use "spirits of salt," which is an impure form of muriatic acid. Dilute one half, fill the bottle and let it stand over night. In the morning drop shot or gravel in the bottle, shake well and the stains will usually disappear. If not very obstinate stains, use a strong solution of soda, and fill the bottle and let it stand a few hours.

ALEC. GRAY. — The **Amount of Rodinal** to use for getting a medium density in plates is about 20 minims of rodinal to each ounce of water. If the plate comes up too rapidly, remove from the tray, place at once in clear water and let it remain for five minutes, taking the precaution to cover the tray. Dilute the developer one half, return the plate to the tray and finish the development.

## Print-Criticism

*Address all prints for criticism, enclosing return postage at the rate of one cent for each two ounces or fraction thereof, to ELIZABETH FLINT WADE, 743 East 27th St., Paterson, N. J. Prints must bear the maker's name and address, and should be accompanied by a letter, sent separately, giving full particulars of date, light, plate or film, stop used, exposure, developer and printing-process.*

"IN THE WOODS." R. J. B. — This picture depicts a group of children in the woods — or what purports to be the woods — when all the trees are bare. The detail is very indistinct. Even the children in the foreground lean to the impressionist type. No trees are shown in the foreground, but they begin in the middle distance, lines of trunks without roundness, stretching up to the top of the picture and showing only an occasional branch. The picture is entirely without perspective, the "atmospheric effect" being that of a mist or fog through which the trees appear as ghostly lines. The name is a misnomer, for the children are not in the woods at all, but on the edge of a woodland. With a little more care in the composition and a better observance of balance the artist might have made a very interesting picture. The printing and mounting are excellent, the mount chosen being the shade of the lighter halftones in the print, and helps to bring out its best points. Viewed at a little distance the picture has the effect of a Japanese sketch. Possibly this is what the artist intended, but if so, he failed to mention the fact in his letter.

"THE FERRY." C. S. E. — Old-time ways are always interesting and in this picture of a "rope-ferry" we have a very attractive illustration of a primitive mode of ferrying travelers across bridgeless streams. The boat is just leaving shore loaded to its fullest capacity, a "capacity" which accommodates one team and perhaps a dozen passengers. There is an anxious expression on the face of one of the passengers, as he looks back at the shore he is leaving, an expression that one interprets as fear at having trusted himself to this flimsy craft. On the opposite bank may be distinguished a small group waiting to make the return passage. The point of view in this picture has been well-chosen, the clouds in the sky add to the composition, and the paper and mount give just the right setting for the scene portrayed.

"ON THE SHORE." W. I. M. — This is a pleasing genre-study of two half-grown girls on the seashore. One has a pail which she is dipping into a pool of water left by the receding tide, while the other has a bundle of driftwood in her arms, and is watching her companion very intently. One infers that the girl bending over the pool has found some sea-treasure which she is endeavoring to get with her pail. This picture is well-spaced and the detail in sea and sky seems to be of just the right quality to give pleasing halftones. The criticism of this picture is not on the composition nor the technique; it is on the printing and mounting. The print is in brown on a smooth-surface paper and the mount is a cold gray. The lights and shadows are so broad that the print would be much more in harmony with the subject if made on rough paper with a gray rather than a brown tone, and the mount for it dark or darker than the deepest tones in the print. Another print sent by the same artist is entitled "In the Orchard," but is not of enough merit to make it worth preservation. The exposure was made at high noon, not an hour for artistic effects. The highlights are harsh, the shadows heavy and without detail.



# THE CRUCIBLE

A MONTHLY DIGEST OF FACTS FOR PRACTICAL WORKERS

*With Reviews of Foreign Progress and Investigation*

Conducted by WILLIAM H. KUNZ

Readers are encouraged to contribute their favorite methods for publication in this department  
Address all such communications to The Crucible, PHOTO-ERA, 383 Boylston Street, Boston

## Some Notes on the Manufacture of the Various Color-Plates on the Market

EVER since the invention of the Autochrome plate, it has been the ambition of the other manufacturers to make a color-plate that would give satisfactory results. The difficulties they encounter and the way they surmount or attempt to surmount them may be interesting. The method of preparing the Autochrome plate by means of stained starch-grains is well known. Another method is to prepare a sheet of glass with a thin coating of gelatine and print on it a series of very fine lines in greasy ink and running one way only. These lines usually are about two hundred to the inch and have a clear space between them equal to half their width. This leaves one-third of the surface of the plate uncovered, which is then stained in a suitable dye, usually of the acid group. The dye is then mordanted by immersion in a bath of ferric chloride, which makes that portion of the plate refuse to take any more color when placed in subsequent dye-baths. The greasy ink is then cleaned off the plate with turpentine or benzole and the lines again printed on in the same greasy ink but at right angles to the first ones. Usually the second series of lines have the clear spaces the same width as the opaque. The plate is then dyed and mordanted as before, giving a plate covered with lines of one color and small squares covering one-half of the space between the lines in the second color. The ink is then cleaned off the second time and the plate dyed in the third color. In this bath all portions of the plate not stained in the previous operations are colored, thereby giving a polychrome plate with a screen structure so fine that it is virtually invisible. The completed screen is then varnished and covered with a thin coating of panchromatic emulsion. The exposure and development are similar to the Autochrome. The advantage of the regular screen-plate, just outlined, is that it is much more transparent than the starch-grains; has regular distribution of the colors, and has no black in it to exclude light. On account of the transparency, the exposures can also be much shorter than with the other plates. Plates prepared by the method given above are on sale in America under the name of Dufay Dioptrichromes. On the foreign markets there are several different makes, the most interesting being the new color roll-film patented by R. Krayn and called Deutsche Farben-films. These films can be exposed in an ordinary kodak, but differ in their manipulation in that the film is developed and left as a negative instead of being reversed into a positive as in all other processes. The positives are made on a special positive film by contact and are developed in the usual way. Any number of positives can be made from one negative. It is also interesting to note that these positive color-films can be used in connection with Autochrome negatives or any of the other color-plates on the market.

One manufacturer prepares his plates by printing the colors lithographically for the first two and staining the rest of the plate for the third. The results are fairly

good, but the screen cannot be made as fine or as transparent as by the other method.

One other man stains strong solutions of gelatine with the three colors and then dries and powders them, dusting the powder onto a plate to form the screen. Another man stains shellac and blows it through an atomizer, getting very small globules of colored shellac which are dusted onto a plate à la Lumière (Autochrome).

The great difficulty that they all have is to get sufficient saturation of color in the various screen-particles to form a perfect filter. As the emulsion is sensitive to all colors, it is necessary that each color absorb the other portions of the spectrum completely. For instance, the blue-violet particle should pass blue and violet unhindered, but must fully absorb green and red. The green particles must pass green, but must completely absorb red and violet, also ultra violet, and partly absorb blue and yellow. Both of these filters are very difficult to make and, as a result, most of the color-plates on the market give imperfect color-rendering on this account. The red filter is easy to make, and for that reason is generally the most brilliant of the three. The time will come when on the market there will be color-plates that will comply with the theoretical requirements; and when they do come, we shall have snapshots in color that can be duplicated indefinitely. Improvements are being made all the time, and it does not seem unreasonable to look for the perfect plate in the future.

Indeed, if one may forecast the future by the past, then the wonderful progress made in all branches of photography within the past decade makes it quite safe to prophesy that we shall have, very soon, the perfected color-plate.

## Some Variations in Sepia-Toning

MOST amateur photographers use the sulphide method of sepia-toning, and all know that the bleaching is done by a mixture of potassium ferricyanide and bromide. It is not so generally known that almost any of the bleaching-compounds will give the same color in the finished prints. Among the simpler formulas for bleaching are the following:—

Water	10 oz.
Potassium bichromate	30 grains
Hydrochloric acid	2 drams
The following has also given me very good results:—	
Water	10 oz.
Copper sulphate	100 grains
Common salt	200 grains

The one important thing in the sulphide process is to have the print completely free of hypo. A simple test is to place the print in a tray of water to which has been added a few drops of a solution of potassium permanganate, enough to tinge it a pale pink. If the solution stays the same color after the print has been immersed for one minute, it is free of hypo. This test is very sensitive and will readily show the presence of even one drop of hypo, one to four, in eight ounces of the above-mentioned solution.

## LONDON LETTER

CARINE AND WILL A. CADBY

CHARLES JOB'S one-man show at the rooms of the Royal Photographic Society is a really important event in the photographic world. It is a collection of forty-eight exquisite prints of English country-scenes, and considering that they are the outcome of work extending over a number of years, it is surprising that the technical methods employed vary so little. This is all to the good from the spectator's point of view, and the show, taken as a whole, suggests to the seeing eye a more intimate, sympathetic and pictorial insight into English country-life and landscape than any other exhibition one can remember.

Job has been a regular exhibitor at the Salon and the R. P. S. for many years, and his pictures have always attracted attention; but it was not until they were gathered together in one room, where they harmonize, and each individual picture seems to amplify and elaborate its neighbor, that one realized how deep and thorough and sympathetic was his study of English — and in particular Sussex — country-life.

*Country-Life* — the paper on this side of the Atlantic that stands for all that is best in technical reproduction — has most appropriately devoted several pages in its Christmas number to full-page reproductions of some of Job's pictures, and it is not too much to say they are marvelously done. Printed in a very warm-black on a thick, matt-surfaced paper, they lose virtually nothing of the poetry, and very little of the technique, of the original rendering.

Writing of *Country-Life* reminds one how ever-increasingly the illustrated papers are using photographs. The public seems to look for its information and amusement in pictures rather than letterpress. A maximum of illustrations and a minimum of explanatory words is the order of the day. And the pictures, apparently, must be photographs, not drawings — I suppose on the old and erroneous assumption that the camera cannot lie! Obviously this trend is good for photography, but whether it is a satisfactory sign on the part of the public is quite another matter.

For good or ill, the rage is for illustration, and illustration that tells its story. Consequently, it is not surprising that at this time of year (when everyone who can, flies to Switzerland out of our fogs and mists) the Christmas numbers of most of the illustrated papers and magazines devote considerable space to winter-sport as carried on in the high Alpine stations. Here, again, photography is much practised, and any good winter-sport pictures are sure of a ready sale.

Only last winter the writer met, high up in the Alps, two Boston ladies who had come purposely all the way from the States to obtain photographic records of the snow-sports of Europe. A comparison of American and Swiss winter-sports (of course with good sets of photographs of each) would make a most interesting article, and we look to one of the many Bostonians, who travel so much more than the British, to carry it out.

Photography, that rather despised step-daughter of the arts — at least, so regarded here — has scored a triumph at the Lyceum Club. Thanks to the pluck and perseverance of the photographic section, it has been established in a recognized position and now has virtually the same privileges as the other arts and crafts, and photographs are seen hanging harmoniously side by side with etchings, jewelry and needle-craft.

A photographic competition was organized recently, and any print taken during this last summer or autumn was eligible. One wonders why F. J. Mortimer, editor of the *Amateur Photographer*, a mere man, was asked to judge the photographs! However, he did so, and the prize went to Mrs. Kinder for a strong and effective landscape.

Another concession to the photographic fraternity of the Lyceum Club has been the addition of a good dark-room, with lockers which can be hired by members.

The newly-opened Halcyon Club, also the abode of "women who do something," gives photography its rightful position, and there are some attractive and clever photographs in its winter-show.

Miss Turner, whose work is becoming now more widely known, is a photographic member of this youngest of women's clubs. Her bird-studies, some of which are appearing in the Christmas numbers of our magazines, show extraordinary patience, perseverance and cunning, for she has obtained some wonderful direct photographs of the shyest of birds. In a lecture given by her on the subject she let her audience into the secret, and one heard how an ambush had to be built with a peep-hole for herself and her lens, and how, hidden behind it, she often had to watch for hours, before her bird would feel safe enough to show itself.

For over a year the outlook of photography in London and England generally has been gloomy, and it is rather surprising that in spite of the dark days of winter there should be a revival of interest; but the competitions and exhibitions show this to be the case. Until lately things have been dull; the Royal Photographic Society's exhibition in the early summer did not have the marked success expected by the Royalists, and the small, select show by the London secessionists, though of a high standard of excellence, was not of a character, so to speak, to set the Thames on fire. The jaded, photographic appetite wanted something new; only real genius or daring originality could have made a stir in the photographic world this languid summer. In the autumn, like old times, came the London Salon. Though this did not provide any startling thrills, it did rouse interest and stimulate photographic activity, and since then the atmosphere has become less leaden and things have begun to stir a little.

The Camera Club will see that photographic interest does not go to sleep again; in fact, it will not permit even a harmless little "forty winks," for it keeps things very much on the move. At the beginning of December there was an interesting demonstration given on "Night-Photography."

This reminds one that some of our leading men are giving their serious attention to flashlight-photography just now, and the idea that such a portrait must be crude and ugly is an exploded one; indeed, the example by Dr. Nathan T. Beers, as illustrated in December PHOTOGRAPH, shows in how delicate and gentle a manner such a subject may be treated.

### The Reproduction of Values

It is very gratifying to receive spontaneous expressions of approval of one's effort to maintain a high standard of performance. The following extract from a letter by Mr. R. L. Sleeth, Jr., to the Editor illustrates this statement: "I was greatly pleased with your reproduction of my 'City of My Dreams,' which was reproduced in your January issue. I set it up beside a framed print which I consider even better than the one in the Salon, and found the values to be absolutely correct."

✍

Be simple in all things, especially picture-making; it shows refinement. — Jos. Knaffl.

## BOOK-REVIEWS

*Books reviewed in this magazine, or any others our readers may desire, will be furnished by us at the lowest market-prices.*

THE BRITISH JOURNAL PHOTOGRAPHIC ALMANAC AND PHOTOGRAPHER'S DAILY COMPANION FOR 1912. Edited by George E. Brown, F. I. C. Paper, 50 cents; cloth, \$1.00; postage, 27 cents and 37 cents resp. New York: George Murphy, Inc., 57 East 9th St.

In quantity, excellence and general arrangement of material the current issue of this important annual surpasses all its predecessors. It is an achievement of which the editor may well be proud. As this bulky volume with its diversified contents is familiar to every serious photographic worker, reference will be made to only the principal features of this year's edition. The first article, by the editor, George E. Brown, is devoted to lantern-slide making, and is admirable from beginning to end. "Indoor and Outdoor At-Home Portraiture," also well illustrated, is a masterly treatise of the subject by C. H. Hewitt, F. R. P. S. Then follows an epitome of progress, by the editor, setting forth the achievements during the past year in every branch of practical photography, accompanied by an immense number of excellent illustrations. A novel and popular addition is an article "How to do it" — a series of line-drawings illustrating the modus operandi of such subjects as hand-cameras, stand-camera movements, the tripod, on tour, copying, handling chemicals, darkroom-manipulations, shipping glass negatives, varnishing negatives, pigmenting oil-prints, mounting-framing-hanging, masking and binding slides. The section devoted to formulae for plates, lantern-slides and papers is complete to date. The same is true of the department containing general information. Not the least interesting portion of the book is the advertising-section, which takes up two-thirds of its bulk. It is virtually a survey of the photographic industry of Europe. No better investment for the money can be made by the practitioner than for a copy of the 1912 British Journal Almanac.

THE PHOTOGRAPHIC ART DURING THE YEAR 1911. Ein Jahrbuch für künstlerische Photographie. Illustrated in photogravure and halftone. Edited by F. Matthies-Masuren. Size of volume, 9 x 11½ inches. Price, paper cover, \$2.00. Halle a. S., Germany: Photographische Verlagsgesellschaft. Supplied also by PHOTO-ERA, Boston, U. S. A., for \$2.75, postpaid.

This annual appeals chiefly to the pictorialist, and should find a place on his table for reference and study. If the photographic student cannot visit the many pretty nooks to be found in the picturesque towns of Southern Germany — as shown generously in the above-mentioned work — he can admire and analyze the composition and the treatment of the subjects, and apply the knowledge thus gained to the portrayal of humble subjects at home, for they exist everywhere, even in the newly-settled sections of America. Moreover, it is interesting to compare the work of European pictorialists with our own, for they, too, commit faults in composition and technique.

There are one-hundred sixty-four halftone-plates and six photo-engravings, which illustrate the artistic ability of such workers as Ehrhardt, Erfurth, Eyermann, Gehhardt, von Glaserfeld, Grienwaldt, Heide, Hofmeister,

Kleintjes, Klötzl, Meyer, Rauff, Ziesemer and others in Germany; Blazek, Bogdanowicz, Böhler, Maté, Pezzi, Schlosser and Wenisch, Szekely, Widder and others in Austro-Hungary; Jeliseew, Lobowikow, Petrow and Tarnowsky in Russia; besides familiar names in the pictorial field of Holland, Scandinavia and Great Britain.

The text is a worthy adjunct of the illustrations, and consists of thoughtful papers on the esthetic side of pictorial photography by writers of recognized authority.

THE PENNSYLVANIA ACADEMY OF THE FINE ARTS. By Helen W. Henderson. Profusely illustrated in duogravure. Price, \$3.00. Boston: U. S. A., L. C. Page & Company.

Art-lovers in this country are beginning to discover that if a visit to the great art-galleries of Europe is not within the scope of their ability, they may, at least, have opportunities to inspect the art-museums at home, which are accumulating masterpieces in painting, including works by great European artists, with astonishing rapidity. Philadelphia is a recognized art-center, and its beautiful and richly-stored Academy of Fine Arts is one of the strongest objects of attraction in the Quaker City. The earliest two exhibitions of pictures in this country were held in Philadelphia in the Old State House. Philadelphia was also the first city to found an academy devoted to the fine arts, a movement which antedated the formation of the National Gallery, of London, by nineteen years. In December, 1887, there was opened in this academy a loan-collection of over five-hundred historical portraits. This was the first systematic exhibition ever held in America, and was the pattern for those held afterward in New York, Boston, Chicago and elsewhere.

The Academy is rich in the works of early American painters, Stuart, West, Pratt, Peale, Sully, Neagle, Wright and Leslie. The celebrated full-length portrait of George Washington (the Lansdowne portrait), by Gilbert Stuart, is here. Later also living American artists, too, are well represented. The department of sculpture is exceedingly interesting, the beautiful and priceless bust of John Paul Jones, by Houdon, being dear to the heart of every patriotic American. The section of classic pottery and faience is very large and attractive; and collections of rare coins, lace and other art-craft help to make a display of art which deserves to be visited by every art-lover, in whatever remote corner of this country he may live.

### A Popular Subscription-Offer

AMONG the art-magazines none approaches *The International Studio* in its sumptuous presentation of high-class material. Each of its monthly issues is a veritable mine of pictorial wealth and a faithful record of the best in art-activity in Europe and America.

Desiring to increase the circulation of this great monthly periodical among photographic workers, the publishers have permitted us to make the following inviting subscription-offer for a limited period: —

<i>The International Studio</i> — six months.....	\$2.50
Picture-Titles for Painters and Photographers (one complete volume).....	.50
PHOTO-ERA — sixteen months.....	2.00
Total .....	\$5.00

The above \$5.00 worth of magazines may be had for ..... **\$3.00**  
but only from the publisher of PHOTO-ERA, 383 Boylston Street, Boston, U. S. A.

# OUR ILLUSTRATIONS

Edited by WILFRED A. FRENCH

ONE is always glad to welcome the appearance of one of Charles Vandervelde's poetic interpretations of a landscape, be it a phase of summer or of winter. His seasonable picture which embellishes the front-cover of this issue, exemplifies the artist's sensitive temperament and rare pictorial sense. The scene is typical of a chilly, hopeless day at the end of winter. No data.

Few pictorialists have risen into prominence as rapidly as Edward R. Dickson, whose work reveals an original mind and a modesty of expression that appealed to us at the very beginning. An exalted conception and a free mode of treatment characterize his pictorial contribution to these pages. The technique is not unduly emphasized; it is used, as it should be, as a means to an end; and the end, as exemplified by the frontispiece, *Mon Ami*, invites contemplation. The picture is replete with suggestion, its keynote; and, as the departing friend surveys from within the inclement condition of the weather—one cannot read or surmise his thoughts—we leave the picture-lover to enjoy this attractive and significant composition. Data: June, 9 A.M.; morning light during rain; quick cap-exposure; 8 x 10 Seneca View Camera; 18-inch Smith Achromatic; F/8; standard Orthonon; Rodinal; American platinum print. Of the series of illustrations which attend Louis Fleckenstein's story of picturesque Los Angeles, the portrait of a Death-Valley miner, page 48, is the most striking. It reveals the strength and determination of a type of settler, who played a conspicuous part in the development and the dramatic history of the Golden State. The attitude (pose) of the man is natural and characteristic, very expressive of the nonchalance of the western dare-devil. Data: November, 3 P.M.; Polychrome plate 8 x 10; stand-camera 8 x 10; 16-inch semi-achromatic; stop No. 3; Metol-Hydro; Azo E print for reproduction.

The rest of this interesting series typical of the beauty of scenery which Mr. Fleckenstein so well describes, justifies the reputation which the author has honestly won as a successful pictorialist. Although the proprietor of a professional portrait-studio, Mr. Fleckenstein occasionally makes camera-tours into the country, the mountains and along the shores of the Pacific, returning with pictorial treasures—results of his artistic industry.

PHOTO-ERA readers are sufficiently familiar with the work of that successful picture-maker, Arthur Hammond, to associate his name with the scenes on pages 61, 63 and 65, rather than with those on the pages opposite and which served merely as the bases for the soft and more agreeable portrayals.

The beautiful nude study, page 66, justifies our opinion that, in the hands of a serious, capable and sympathetic artist, the camera is a legitimate medium for the portrayal of the human form. Hence, we thoroughly appreciate the efforts in this manifestly difficult branch of photography of a Goldensky, a Benjamin or a Garo. We have no interest in the raw and offensive product of the camera, the mere record of nudity—a thing totally lacking in imagination and charm. The study presented in this issue was conceived and executed in a genuinely artistic spirit, and a deep feeling for the beautiful; and its appearance in a publication devoted to the highest and best in pictorial photography is as fitting as the presence in a museum of art of Thorwaldsen's "Aphrodite," Ingres' "La Source," or any masterpiece in painting or statuary which represents the human form. The original of our study is a gum-print, which is particu-

larly well suited to subjects of this kind, yielding a degree of breadth, depth and roundness scarcely equaled by any other printing medium.

As few interiors are arranged artistically for the camera, amateur and professional workers alike will derive much benefit from the study of E. H. Weston's harmoniously-composed interior, page 67. This picture was awarded a prize in the Guild contest, "Artistic Interiors," and was reproduced on page 36, July issue, 1911, but it included a section of the room at the left, which, with its sharp vertical lines, has been omitted in the picture repeated here. Our readers can compare the two pictures and decide for themselves to what extent, if any, this beautiful interior has been improved. Mr. Weston is the author of the very helpful illustrated article "Artistic Interiors," in December PHOTO-ERA, 1911.

As a pleasing echo of the Eighth American Photographic Salon, we present on page 68, what is probably John F. Jones' strongest picture in that collection. This is the base of a soldiers' monument, around which guns are placed. Whether the play of light and shade were caused by the moon's bright rays or by electric light, the effect is intensely dramatic, and sufficient to stir the muse of a Debussy or a Kipling. Data: December, 9 P.M.; electric arc-light; Standard 5 x 7 Empire State camera; 12-inch anastigmat; F/16; 15 minutes' exposure; Standard Orthonon 5 x 7; pyro-soda; print for reproduction. P. M. C. bromide.

The portrait à la Kubelik by A. J. Tessier, page 72, is a clever piece of photographic portraiture. Its complete artistic success is hindered by the group of strong lights on the hands and the instrument. Data: Von Dell as Kubelik; 8 x 10 Competitor View-Camera; 16-inch R. R. lens; F/8; June 10, 3 P.M.; studio-light; 2 seconds; 8 x 10 Standard Portrait; pyro; Artura grade D.

## Our Monthly Competition

THE "Rainy-Day" contest yielded a large batch of prints from which it was not difficult to select three winners and a few in the honorable-mention class. We regret that most of the contestants appear to think that a rainy day could not be represented without the presence of the seemingly indispensable umbrella, ordinarily an object of ugliness. We looked in vain for prints picturing a pair of dripping sailors tramping through the mud; or a group of street-gamers, wet and untidily defying the elements. The absence of the hideous umbrella in such pictures would offer variety and an opportunity for facial expression. The news-boy, the fruit-vender, the policeman, the peddler—each is generally seen without overhead protection in rainy weather, but none of these types served as subjects in this contest. Where was the resourcefulness of our guilders? The first successful picture, page 75, represents a typical scene in a big city on a rainy day. It is truthful in every detail, yet handled with breadth and artistic discretion. The view-point is well-chosen, the moment opportune and the value superbly rendered. Data: November, 11 A.M., dull light; No. 0 Graflex; stop, F/6.3; Eastman Speed Film, 1.5/8 x 2 1/2 inches; 1/40 second; Eastman Film Tank; pyro; 6 1/2 x 8 1/2. Hford Smooth Bromide developed with Rytol to obtain gray tones.



"Monument City" (Mt. Vernon Place, Baltimore, Md.), page 76, is experiencing inclement weather, that is certain. But what interests us most is the uncommonly fine composition which a clear day might not have yielded. The bronze figure, "Military Courage," by the distinguished French sculptor, Paul Dubois, first attracts the eye and commands admiration. Then follow, in admirable perspective, other sculptured masterpieces, Washington Monument looming up majestically in the background. Data: October, 9 A.M.; fine rain; 3A Kodak with regular lens; F/8; Polychrome plate; 1/5 second; Anidol, half strength; Cyko Prof. Platinum enlargement 10 x 5 1/2.

"Lower Broadway," page 77, narrowly missed being in the prize-class. It possesses great pictorial beauty—difficult of achievement with New York's giant-structures placed, as they are, in comparatively narrow streets, in view of which Mr. Boultenhouse has shown masterly skill and fine artistic judgment. Out of the seemingly impossible he has constructed a picture of rare dignity and attractiveness. Data: April, noon; 3 1/4 x 4 1/4 F. P. Kodak; Goerz Celor lens; F/4.5; Eastman N. C. film; 1/50 second; tank-developed; pyro; Wellington & Ward Bromide enlargement, 7 1/2 x 2 1/2 inches.

Eugene Vail shows on page 78, a distinct success—an harmonious arrangement amid unfavorable conditions. As in the preceding picture, the umbrellas are seen at their best, combining rather pleasingly with their protégés. The perspective, favored by the falling rain, is exceedingly well rendered, and the moment chosen is replete with interest. Data: April, 1911; rainy and dull; No. 3 F. P. Kodak with regular lens; stop F/8; 1/20 second; Ensign film; tank-development; pyrosoda; Defender Triple A Buff enlargement 5 x 7.

Though cabs are generally in active demand on a rainy day, the subjects in Leon Jeanne's picture, page 80, seem to have an hour off, otherwise we might not have this interesting picture. The foreground is broken up by puddles of rain; the line of buildings is being rapidly lost in the fog, and the tree-branches bend gracefully over the gossiping cabbies, and there's your picture! Cut off 3/4 inch from the bottom of the print to improve it? The thought occurred to us, but why abbreviate the interesting foreground merely to conform to a convention? Data: 4 x 5 negative; details lost; Stanley Commercial plate; sepia platinum print from enlarged 5 x 7 negative.

### Our Berlin Letter

ALTHOUGH our Berlin correspondent, Dr. Max Brünner, is punctuality and regularity personified, his copy for our February issue failed to put in an appearance. It was sent in the usual manner, this we know; but, like some of the missives which crowded each other during the tremendously large holiday mail, last December, it did not reach its destination. We shall try to obtain a copy of the lost manuscript in time for publication in our March issue.

## Shortage of Photographic Annuals

ON account of the irregular, uncertain demand by retail customers for the British and American photographic annuals, the American agents put in a limited supply this year. The end of January saw the entire supply of the paper-cover editions exhausted. Only a few copies of each work in cloth remain. Senders of club-offers will please take notice.

## German Photo-Journals Combine

THE two well-known German photographic journals, *Photographische Rundschau*, hitherto published by Gustav Schmidt, in Berlin, and *Photographische Mitteilungen*, issued by Wilhelm Knapp, in Halle, a. S., have been consolidated, and since January 1, 1912, have been published under the title of *Photographische Rundschau und Mitteilungen*, by the photographic publishing house of Wilhelm Knapp, Halle, a. S. The publisher's price of this dual weekly publication is \$1.00 for three months; \$4.00 per year.

## Flower- and Tree-Photography

AMATEURS interested in making photographic studies of trees and flowers, and in the use of natural forms for decorative-photography, will find an admirable handbook on these subjects in a reprint—bound in one volume—of two numbers of the *Photo-Miniature*. The title of the book is *Photographing Trees and Flowers*, and the text is by the well-known author, J. Horace McFarland. The book contains explicit directions for both the technical and artistic method of treating the subjects, and is profusely illustrated with photographs.

## Push

THE game for photographers to play during the coming year.

### WHO'LL BE THE WINNER?

The man who begins to push, beginning with January 1, 1912, and continuing until January 1, 1913. I mean the man who works without letting up.

### THE REWARD

A substantial bank-account.

A clear conscience.

Popularity.

A well-equipped studio filled with excellent work.

Honored by the best men in the profession and the leading business-men in the community.

### CAUSE OF FAILURE

Growling about hard times.

Wasted materials.

Lack of system.

Sunday opening.

Expensive indulgences.

Bad habits.

Dishonesty.

Staying away from Photographers' conventions.

Charles F. Townsend.

# PHOTOGRAPHIC EXHIBITIONS

Information for publication under this heading is solicited

Society or Title	Date	Place
Federation of Photographic Societies.	Jan. 1-15, 1912	Carnegie Institute, Pittsburg.
Seventh Annual Exhibition of Photographs.	March 1-30, 1912	John Wanamaker, Philadelphia.
Ninth Salon Toronto Camera Club.	March 25-30, 1912	Toronto, Canada.
Photographic Art and Crafts Exhibition.	May 3-11, 1912	London. Secy., Arthur C. Brookes.



# ON THE GROUND-GLASS

## The True Origin of a Photograph

ANENT the photographs which are said to represent an officer of the American Federation of Labor standing on the American flag while making an address, much has been said regarding their genuineness. It has been asserted that these pictures were "faked" or based upon composite or double printing; but close scrutiny under a strong magnifying-glass seemed to show that the photographs were absolutely genuine. It seems strange that the original negatives could not have been procured and examined; for, after all, this alone can determine the genuineness or falsity of a photograph.

### An Apt Illustration

"THE Editor of PHOTO-ERA?"  
"At your service, Madam."  
"Have you a book on colored photography?"  
"No, Madam; I do not think it exists."  
"Does a copy of your magazine treat on this subject?"  
"No, Madam."  
"I have been invited to prepare a paper on this interesting subject, but do not know anything about it."  
"Oh! you mean color-photography?"  
"Yes, that's it. Can you help me?"  
"Are you a photographer?"  
"No, sir."  
"Did you ever use a camera?"  
"No, sir."  
"Do you know how a photograph is made?"  
"No, sir."  
"I suppose you know what an Autochrome is?"  
"Why, no."  
"Ever heard of Lumière?"  
"No; what is it?"  
"And still you intend to give a talk on color-photography?"  
"Why, yes. I can read up on it, can't I?"

We recommended the good woman a standard work on the subject, and the remarkable interview was at an end.

### A New Phase of Vanity

It has always been considered a great honor to shake hands with the President of the United States, and visitors to the National Capital like to tell of their meeting the man who holds the highest office in the nation. A Washington photographer, versed in the cunning combination of two or more negatives in one print, conceived the idea of portraying President Taft in the act of shaking hands with individuals whom he had never met, or, perhaps, had no desire to know. These "faked" pictures proved very popular with a certain class of persons. In addition to the story of how one met the President, one could proudly exhibit a picture of himself either shaking hands or in earnest conversation with him. When the President heard of this spurious use of his portrait, he was justly incensed and at once ordered that all such prints should be destroyed, and strictly forbade any more pictures of this nature being made or exhibited.

By the proper distribution of light over the subject, the picture is made, and by the photo-chemical action of light, the picture is taken. Pictures are first made and then taken. — *David J. Cook.*

## Retouching ad Absurdum

SHE was young, frivolous and unreasonable, and came to examine her proofs. She liked all except the anatomical structure of the neck. "You've made me look bony, which I'm not!" she exclaimed indignantly. The photographer, once a medical student, examined the proofs and, pointing to the thyroid region, replied soothingly: "Why, those are the sterno-cleido-mastoid muscles and the supra-sternal notch." "Heavens, take them out at once," she cried. It was done.

### Such is Fame

PROFITING by the popularity which Rudolf Duehrkoop enjoys in this country, a certain woman-photographer hired an empty studio in Newark, last December, fitted it up, placed a display of portraits at the street-entrance and waited for business. Among the first to notice the portrait-display at the door was Edward R. Dickson, the well-known pictorialist. He could scarcely believe his eyes, for the portraits represented the artistry and craftsmanship of Rudolf Duehrkoop. There was no doubt about that. The frame contained also the announcement that the proprietor of the studio was a pupil of Rudolf Duehrkoop. Shaking his head doubtfully, Mr. Dickson passed on. A week later he called at the studio, intending to interview the proprietor, but it was closed. Questioning the owner of the building, Mr. Dickson learned that the studio was closed permanently. The proprietor had been utterly unable to make pictures as good as those shown at the door; in fact, there were serious doubts that the young woman had ever studied with Duehrkoop. She had been found out, and found to be wanting — wanting in artistic skill and in truth, also in cash with which to pay her rent and her bills for photographic supplies. She has gone. Whither? Perhaps to another town, where the public is more easily imposed upon than in Newark.

### Notice to Autochromists

WORKERS in Autochrome are hereby notified that the Annual Convention of the Professional Photographers' Society of New York, to be held at the Park Avenue Hotel, New York City, February 7, 8 and 9, 1912, will have a strong display of Lumière Autochromes under the charge of B. J. Falk, the well-known New York photographer and himself a notably successful Autochromist. This exhibition of Autochromes or color-photography promises to be the most brilliant and extensive ever held in this country. The date of entry has been extended from January 10 to January 28, and Autochromists desiring to participate in this notable display of color-photography are requested to send their Autochromes to Mr. B. J. Falk, Chairman of Color-Photography Committee, 14 West 33d St., New York, N. Y., stating by letter the number and size of their entries. There is no charge for space, and great care will be taken in the unpacking, repacking, and shipping of all exhibits, as well as during the exhibition.

To be an analyst of character; to have the understanding of ideals belonging to different groups of people, are of inestimable value to the man who would excel in portrait-photography. — *Manley W. Tyree.*

# NOTES AND NEWS

Announcements and Reports of Club and Association Meetings, Exhibitions and Conventions are solicited for publication

## The Eighth American Photographic Salon

To those who are familiar with the unquestioned attainments of Pictorial Photography in the domain of Art, and to those whose thoughts are vibrant with hope for its greater successes, the exhibition of the Eighth American Photographic Salon cannot but prove disquieting.

Having a clear conception of the primary significance of structural art, it seems that visional freshness and purity of quality should be the attributes of Pictorial Photography. Indeed, the pendulum of every exhibition should swing on this thought.

If we are to make photographs by means of light; if we are to make light subservient to our will and expression; then luminosity should be the need of our labor — the burden of our song.

### STRUCTURAL ART

It is somewhat surprising to encounter in this exhibition expansive landscapes which rightly belong to the frolicsome period of the past, the authors of which still ignore the lessons of elimination and concentration in composition. Few exhibitors have made simple selections and beautified these by infusion of the art which should comprise one's innate self. Simplicity, the key-note of composition, seemed to have taken flight, and in its place we see interest vying with interest and decorative art yielding to mediocrity in landscapes.

Taken as a whole, the exhibition showed very few examples of good space-filling; and one is led to think that scanty consideration was given this subject to cause it to be so misunderstood. Comparatively speaking, we feel its emptiness at the thought of a Japanese print.

### VISIONAL FRESHNESS

The longer the prints are studied, one's impression is more confirmed that very little is seen at the Eighth American Photographic Salon that is convincingly new and refreshing. The subjects seem to have been done again and again by the various workers with great similarity, and it would have been a veritable joy to have found some subject in a splendid isolation of originality or startling beauty.

### PURITY OF QUALITY

The tendency to mimic other arts is so prevalent among many of these photographers that they seem honored when a print is compared to an etching, an engraving, or other method of art-expression. Perhaps this is accountable for the intrusion of men's hands on plate and paper in the creation of effects which were imperceptible at the time of exposure.

In the desire to create something foreign to the characteristic quality of a photographic print, papers of very pronounced textures have been employed, and one missed the transparent photographic quality and inimitable charm which result from a straight negative and print.

However adroitly the intention may be hidden, pictures taken deliberately out of focus, or printed in a manner to show no definite form in any plane, are not necessarily to be regarded as works of art, or indicate good photography. In this respect many of the exhibitors erred.

It is difficult to associate the daintiness of a photograph with a heavy, insistent frame.

To practise the manipulative process is an admission of the paucity of original thought and selection by endeavoring to create, afterwards, that which one failed to secure in the beginning. In very truth, it exposes the thought that visional freshness would not have borne careful analysis. The negative, therefore, should contain what has been seen, what has been selected and composed.

If photography is to continue in its upward flight, and if we are to give exhibitions with no apologies to refinement and sensibility, it is very evident that the Eighth American Photographic Salon has not contributed towards the accomplishment of this purpose.

In judging anyone's work, the personality should be submerged, for, if Fate so decrees, it is his work that will endure after he has passed away. We should, therefore, have serious workers as well as serious critics.

From what one reads in the prospectus, the bars of admission were set high, and, as the writer is unaware of the number of prints submitted, it is obvious that the quality of the exhibition devolved upon the judges.

As America provides a commendable amount of sincere, artistic workers, men who are almost ready to believe that photography is the alpha and omega of their existence, whose sacrifices toward their art are astonishing in uniformity, it is hardly conceivable that the present exhibition is representative of its name.

The thought is persistent. I must utter it in the form of a pertinent query:

A year from to-day how much of this work will be shown in any exhibition through meritorious reasons? Have the pictures been made as a standard for all time, or shall we revert to them as the outcome of our ability at this time? EDWARD R. DICKSON.

## Toronto Camera Club Salon

THE Toronto Camera Club announces that it will hold, on March 25 and 30 inclusive, its ninth Salon and twenty-first annual exhibition. Photographers are invited to submit prints and there is no restriction as to the number. A gold, a silver and a bronze medal, or plaques will be awarded by the Jury of Selection to the best three prints exhibited. Photographers living outside of Canada must send exhibits by post. Entry-blanks and full particulars in regard to the rules which govern the contest may be had on application to the secretary-treasurer, Mr. Edward Y. Spurr, No. 2 Gould St., Toronto, Can.

## Grand Rapids Camera Club

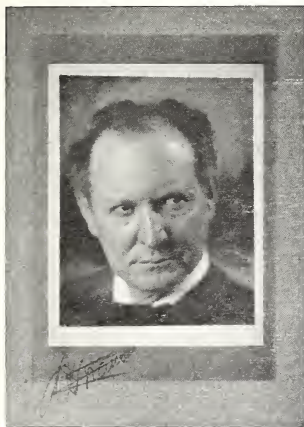
THE following officers have been elected by the Grand Rapids Camera Club: President, Dr. W. A. Rawson; vice-president, H. M. Long; secretary-treasurer, Miss Fedora E. D. Brown; member of executive committee, Charles Vanderveelde.

## Boston Camera Club

THE following officers were elected to serve for the year 1912: President, P. Hubbard; vice-president, A. E. Fowler; treasurer, C. H. Chandler; secretary, J. H. Thurston; librarian, A. Murray. Executive-committee: E. W. Boyd, C. F. Hildreth, E. W. Kellogg, S. B. Read, F. A. Sanderson and W. H. Wing. Under so competent a Board it is hoped that the Club will show continued activity.

## New-Year Cards

THE applications of photography are manifold. The art lends itself readily to decorative schemes, such as book-illustration, calendars and Christmas-cards, but the idea of combining the season's greetings with the portrait of the sender is virtually new and is happily illustrated as here shown.



The troubles of Leben now we'll shelve  
And look with joy to Nineteen Twelve.

J. C. STRAUSS.



## Wilkes Barre Camera Club

A COLLECTION of fifty prints by members of this enterprising club was shown at the Boston Camera Club last month. The work as seen there was very uneven and in artistic character below the club's high standard. The ten prints by R. S. Kauffmann easily led in freshness of subject and artistic treatment. His "Rainy Day" was so good that we regretted that it had not been contributed to the PHOTO-ERA "Rainy Day" prize-competition several months ago. His landscape (No. 4) and wood-interiors with sheep (No. 3) possessed Salon quality. The nine portraits by Will D. Brodhun were strikingly original. The exhibitors were: W. D. Brodhun, W. H. Evans, Rev. W. Frick, T. H. Gilbert, F. P. Hodges, T. C. Jones, R. S. Kauffmann, Adam Kraft, G. W. Leach, Jr., H. Peterson and H. E. Shepard.

## Awards in the 1911 Kodak Advertising-Competition

THE Eastman Kodak Company made the following awards in the 1911 Kodak Advertising-Competition. The grand prize of \$500 was for professional photographers who had won prizes in the professional class in former Kodak advertising-contests.

Grand Prize: S. H. Lifshy, Brooklyn, N. Y.

### CLASS A — PROFESSIONAL

First Prize: \$500, Mrs. Mary L. Taylor.

Second Prize: \$400, D. Van deVenter.

Third Prize: \$350, A. E. Riley.

Fourth Prize: \$150, H. W. Gallichan.

Fifth Prize: \$100, J. B. Hosteler.

### CLASS B — AMATEUR

First Prize: \$300, Mrs. Gus. Wintemberg.

Second Prize: \$150, Jas. L. Baldwin.

Third Prize: \$75, Harry F. Blanchard.

Fourth Prize: \$50, H. Krebs.

Fifth Prize: \$25, Miss Emilie Zeckwer.

## An Appreciative Reader

Editor of PHOTO-ERA:—

Dear Sir:—I greatly admire the first-prize picture in the "Shore-Scenes" contest (View of Annisquam River, by Mrs. Margaret E. Memms, in the January PHOTO-ERA). It is so distinctly original and away from the ideas of what most amateurs would have thought of, and I have profited from it and the other pictures as much as anyone.

From typographical, pictorial and literary points of view, it is excellent, and I should dislike to be without it.

Respectfully yours,

WM. G. OGILVIE.

Since the beginning of time, light has ever awed us by its magic and mystery. It is at once the photographer's best friend and his worst enemy, and disaster can be the only portion of him who fails to fully comprehend this great power. — David J. Cook.

## To Our Correspondents

ALL communications of whatever nature, intended for PHOTO-ERA — except, perhaps, pictures and inquiries intended for the Round Robin Guild Department — should be addressed to the Editor and Publisher, Wilfred A. French, 383 Boylston Street, Boston, U. S. A.

# WITH THE TRADE

## A Simplified Developing-Agent for Papers

TOZOL is the trade-name of a new and simplified developing-agent, placed on the market by the Eastman Kodak Company, for use with developing-papers.

Tozol should rapidly gain favor with those amateurs who prepare their own developing-solutions, because it is economical and convenient to use. The results obtained by the use of Tozol are equal to those of any combination of developing-agents on the market, while the compounding of the formula is much more simple.

To make a stock-solution, one adds the required amount of sodas, bromide and wood alcohol to an ounce of Tozol, and dilutes as instructed for the various developing-papers.

The action of this developer is strong and vigorous, yet the resulting prints are rich in tone-value, retaining all the delicate detail and gradation of the negative.

The introduction of this new developing-agent is only another indication of the Kodak idea of progress in things photographic. Quality and Simplicity are always the first considerations, and the quality always ensures the dependability of the Kodak products. The new product is sold as follows: 1-oz. bottle, 20 cents; 1/4-lb. bottle, 70 cents; 1/2-lb. bottle, \$1.30, and 1-lb bottle, \$2.50.

## A Boon to Every Worker

THE serious worker cannot invest 50 cents to better purpose than in Wellcome's Photographic Exposure Record and Diary. This issue for use during 1912 represents an immense amount of constantly-useful information of the right kind—practical, trustworthy and up-to-date. The Exposure Calculator on the inside back cover alone is worth the price of the investment. This handsome pocket-volume—indispensable in the studio, the dark-room and the field—will be sent on receipt of 50 cents by the publisher of PHOTO-ERA, or by the publishers. See the latter's advertisement in this issue.

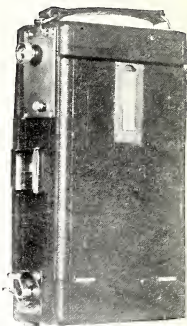
## Outlook for Mexican Trade

WILLIAM V. MOORE, general agent of the Bausch and Lomb Optical Company, has just returned from a visit to the city of Mexico. In an interview which he held with Henry Payne Wilson, the American Ambassador, Mr. Wilson spoke of the outlook for the resumption of business-relations between the United States and Mexico. He said that American manufacturers should be cautious at present about the extension of credit to Mexican firms, but expressed himself as positive that when peace was fully restored and business once more on a sound basis, Mexico would hold out exceptional business-opportunities for American dealers and manufacturers.

## A New Lumière Booklet

THE Lumière Jougla Company has recently issued a booklet entitled "Color-Photography with Autochrom-Plates," containing full directions for making Autochromes. Every user of Autochromes, particularly he who is ambitious to excel in the practice of this marvelous process of color-photography, should lose no time to send for this invaluable booklet, which can be obtained of the above-mentioned firm at 75 Fifth Ave., New York.

## New Focal-Plane Postcard-Camera



WORKERS who are beginning to lay their plans for high-speed activity, during the coming outdoor season, will be interested in the new model focal-plane postcard-camera recently issued by the Reflex Camera Company, of Newark, N. J. The regular Reflex Cameras of this firm have been long and favorably known for their efficiency, reliability and high-class workmanship, and unbounded success is predicted for this new model high-speed camera. The price is very moderate, indeed, for so well-made and useful a piece of apparatus. An illustrated advertisement appears in this issue.

## Tuma

THIS admirable matte printing-out paper, recently introduced to American practitioners through the agency of William Heuermann, of New York City, has been received with genuine enthusiasm by those who have given it a convincing trial. It appeals primarily to professional workers, as its superb qualities are better appreciated by frequent and systematic use on a large scale. Tuma Paper has been a standard product in Europe for many years and, like many other good things made abroad, it makes its entry into foreign countries with deliberation. The fact that Tuma Paper is made by the famous and old-established firm of Trapp and Münch, always one of the world's leading producers of high-class Albumen paper, will materially aid in its obtaining a strong foothold among the artist-photographers of this country. Among its recognized excellences are the following:—

- I Permanency; prints have been exposed in showcase for three years without the least change in appearance.
- II The paper does not blister, crack, or bronze in the shadows, nor does it curl when in solution or after drying.
- III Tuma Paper is for the artist, is easily worked and is comparable to the finest proof-engravings.
- IV It can be printed by electric-light in 8 to 10 minutes according to quality of negative.
- V Great attention, however, has to be given to the washing-process from start to finish.



MR. WILFRED A. FRENCH, BOSTON, MASS.

Dear Sir:—Please accept my hearty congratulations on the high standard of excellence which PHOTO-ERA has maintained during the past year, particularly in the matter of its illustrations. Criticisms in the matter of pictures are, in my opinion, largely personal, and therefore I will not undertake to say that the reproductions in PHOTO-ERA are better than others, but I will say that I see nothing which pleases my own taste so well.

I cannot say that I appreciate very highly much of the work done with uncorrected or soft-focus lenses, and I regret to see the hold which this sort of work seems to have taken on pictorial photography in general and PHOTO-ERA in particular. Softness, gradation, the suppression of distracting detail, the harmonious massing of light and shade are all necessary to the most satisfying art, but we must not forget that there are other ways to attain these ends besides those adopted by the disciples of "blur smear." Much of the work of the soft lenses gives one almost the same sensation as it would to view the same scene while suffering from dizziness.

There are many good pictures made with uncorrected lenses as, for example, the magnificent frontispiece by Rudolf Eickemeyer, Jr., in the PHOTO-ERA for December, 1911; but still I think that there are better ways of working.

While my thoughts run in this vein of protest, I venture to criticise the article by Henry Leffmann, published in the same number. With the author's motives no one can take issue. He feels that a special legislation is needed to regulate the practice of the photographic art as distinguished from other forms of art. In this he is following out the theory that for every evil there should be a specific, remedial law, forgetting that a multiplicity of laws is in itself a great evil, and one of the greatest provocatives of lawless disrespect of law. The process by which a work of art is produced is immaterial, and some of us do not by any means admit the truth of Mr. Leffmann's assertion that, "In photography there is no true artistic selection or composition." We will admit neither the "limitations" nor the "insufficiency" which Mr. Leffmann seems to find so degrading to photography that it cannot be trusted to handle the higher and more difficult branches of art. Let us by no means lend our approval to legislation that would make it unlawful to do with a camera what it is lawful to do with a brush or a chisel. It is the finished work, and not the means of its production, that should be judged.

In this state, at least, it is quite within the power of the authorities, under laws now in force, to suppress public exhibitions which offend morality, whether they be pictures, plays or what not; and all that is needed is an intelligent and active public movement to demand such suppression. No legislation can produce this, but too much legislation can easily alienate it.

With respect to legislation restricting the use of personal portraits, there is perhaps something to be said on both sides. There is undoubtedly an evil here which needs some remedy; but, as in medicine, no more drugs should be given than are absolutely necessary, so in legislation let us have as little law as possible. As a specific measure to correct this particular evil, it would probably be sufficient to give a man about the same property in his picture that he has in his name. It ought not to be unlawful to photograph anyone, but it might well be unlawful to make any use of the photograph which could injure the person photographed.

What is needed is not a hard-and-fast penal law, but a mere recognition of a right of property in a personal likeness.

Yours very truly,

HENRY W. JONES.

## Ilex Shutters

It is some twenty-five years since the first shutter made for automatic time-exposure was placed on the market. Each year since that time has seen improvements in shutter-mechanism. In their Ilex shutters, the Ilex Shutter Company, of Rochester, N. Y., has succeeded in eliminating many shutter-troubles, an account of which, and also a description of the novel mechanism of the Ilex shutters, will be found in the attractive booklet issued by this company and to be had for the asking.

## Unique Prize-Contest

MANY of our readers are proficient in the art of descriptive writing, and will doubtless be interested in the prize-contest conducted by Mr. J. Hooper Prescott, of Providence, R. I., whose announcement giving full details is advertised in this issue. Many of our readers are well acquainted with the requisites of a high-class and effective entertainment with the aid of the opaque projector, i.e., a device for projecting successfully upon the screen opaque objects including photographs, post-cards, etc. The prizes offered by Mr. Prescott are sufficiently alluring to warrant the active interest in this contest by a large number of PHOTO-ERA readers.

## Disappointed Subscribers

SUBSCRIBERS to current magazines sometimes do not sufficiently discriminate in the choice of their subscription-agents. Consequently, in the case of a club-offer being given to the person who represents an agency of careless business-methods, the order for subscriptions sometimes will be sent to the publishers of the magazines *without the necessary accompaniment of cash!*

If the subscription-agent have an open account with the publisher, his orders will be promptly executed; if, on the other hand, he have no credit with the publisher, or no money accompany the subscription, then the subscriber may not receive the publication which he has ordered and paid for. It is obvious that in such a case the subscriber cannot blame the publisher, but the agent; and to the agent he must look for satisfaction.

## The Bissellonian

THE first number of Volume I of *The Bissellonian*, the publication issued by the Bissell Colleges, Effingham, Ill., has come to hand. It seems to realize the ambition and hopes of the students who are conducting it. The names of the editorial and managerial staff were published in the last issue of PHOTO-ERA. As we remarked before, this college paper will do much to create a cordial class-feeling and esprit de corps, and will also serve as an effective advertisement of the excellent photographic institution conducted by President L. H. Bissell.

The initial number of *The Bissellonian* makes a very favorable impression. The format is about the same as that of PHOTO-ERA, although it falls a little short of its bulk. The inside front cover contains a reproduction in colors of a fruit-pie made from trichromatic plates by M. W. Bradley, of California. The brochure contains three half-tone groups of students and members of the faculty, and notes of happenings connected with the Bissell Colleges. The issue also contains some valuable advertising. As time goes on, the magazine will appear in an improved and more substantial form. It has our best wishes.



The man who can afford to take a page in his trade publication, and doesn't, is simply trifling with his opportunities.



# Important Books Reviewed During 1911

As there are some workers who read PHOTO-ERA irregularly, and who are much interested in books on photographic subjects, art, foreign travel, natural history, etc., we herewith print a list of publications reviewed by the editor during the past year, together with the month in which each review appeared. Our readers are assured that these books would not have received consideration from the Editor unless they possessed absolute merit. Orders for any of these books will be promptly filled, at prices quoted below and carriage prepaid, by the publisher of PHOTO-ERA, 383 Boylston Street, Boston, U. S. A.

## Technical

Chats on Photography. An easy guide for Beginners. Part II. . . . .	W. Wallington . . . . .	\$1.25	March
Lexikon für Photographie und Reproduktions-technik. 2 vols., each \$1.25. (Vol. I. reviewed July, 1910.)	Prof. G. H. Emmerich . . . . .	{ 2.50, paper 3.12, cloth	May
The Principles and Methods of Geometrical Optics . . . . .	James P. C. Southall . . . . .	5.50	May
The Artistic Side of Photography — In Theory and Practice . . . . .	A. J. Anderson . . . . .	4.00	July
Steadman's Complete Exposure-Method and Home- Portrait Helps . . . . .	F. M. Steadman . . . . .	.75	Oct.
Beginnings of Rhetoric and Composition . . . . .	Adams Sherman Hill . . . . .	1.00	Dec.

## Photographic Annuals

Photograms of the Year 1910. Ed. by . . . . .	H. Snowden Ward, F.R.P.S. . . . .	{ 1.25, paper 1.75, cloth	March
Penrose's Process Year-Book. Ed. by . . . . .	William Gamble . . . . .	2.50	March
Deutscher Camera-Almanach for 1911. Ed. by . . . . .	Otto Ewel . . . . .	{ 1.25, paper 1.75, cloth	March
Deutscher Photographen-Kalender-Taschenbuch und Almanach für 1911. Ed. by . . . . .	Karl Schwier . . . . .	{ Part I, cloth .50 Both parts .75	March
Photographic Art During the Year 1910. Ed. by . . . . .	F. Matthies-Masuren . . . . .	{ 2.00, paper 2.25, cloth	March

## Art

One Hundred Masterpieces of Sculpture . . . . .	G. F. Hill . . . . .	4.00	March
What is Art? . . . . .	John C. Van Dyke . . . . .	1.00	March
One Hundred Masterpieces of Painting . . . . .	R. C. Witt . . . . .	4.00	May
The Art of the Vienna Galleries . . . . .	David C. Preyer . . . . .	2.00	Dec.

## Travel

Susan in Sicily . . . . .	Josephine Tozier . . . . .	2.00	Jan.
The Dolomites . . . . .	S. H. Hamer . . . . .	3.00	Feb.
The Lands of the Tamed Turk; or, The Balkan States of To-day . . . . .	Blair Jaekel . . . . .	2.50	Feb.
Francisco, Our Little Argentine Cousin . . . . .	Eva Cannon Brooks . . . . .	.60	Feb.
Brazil and her People of To-day . . . . .	Nevin O. Winter . . . . .	3.00	Feb.
Panama and the Canal To-day . . . . .	Forbes Lindsay . . . . .	3.00	May
Abroad with the Fletchers . . . . .	Jane Felton Sampson . . . . .	1.60	July
Tyrol and its People . . . . .	Clive Holland . . . . .	2.50	Oct.
Three Weeks in the British Isles . . . . .	John U. Higginbotham . . . . .	1.50	Oct.
The Spell of Holland . . . . .	Burton E. Stevenson . . . . .	2.50	Dec.

## Miscellaneous

The Book of Happy Days . . . . .	Beatrice Stevens and Ella M. Boulton . . . . .	3.00	Jan.
Monograph of Life and Position in Art of James MacNeill Whistler . . . . .	Sadakichi Hartmann . . . . .	2.50	Feb.
Your Home and its Decoration . . . . .	The Sherwin-Williams Co. . . . .	2.15	March
The Lead of Honor . . . . .	Norval Richardson . . . . .	1.50	March
George Thorne . . . . .	Norval Richardson . . . . .	1.25	July
The Story Girl . . . . .	L. M. Montgomery . . . . .	1.50	Oct.
Handbook of the Trees of New England . . . . .	Dame and Brooks . . . . .	{ 1.50, cloth 2.00, leather	Oct.

# PHOTO-ERA

The American Journal of Photography

Vol. XXVIII

MARCH, 1912

No. 3

PUBLISHED MONTHLY BY WILFRED A. FRENCH, 383 BOYLSTON STREET, BOSTON, U. S. A. Entered as Second-Class Matter, June 30, 1908, at the Post-Office, Boston, under the act of March 3, 1879.

## YEARLY SUBSCRIPTION-RATES

United States and Mexico, \$1.50. Canadian postage, 35 cents | Foreign postage, 75 cents extra. Single copies, 20 cents each.  
extra. Single copies, 15 cents each. Always payable in advance.

## ADVERTISING-RATES ON APPLICATION

WILFRED A. FRENCH, Ph.D., Editor; Associate Editor, ELIZABETH FLINT WADE

Contributions relating to photography in any and all of its branches are solicited and will receive our most careful consideration. While not accepting responsibility for unrequested manuscripts, we will endeavor to return them if not available, provided return-postage is enclosed.

## CONTENTS

### ILLUSTRATIONS

Indecision .....	<i>C. Ruf</i> .....	Front Cover
Under the Crescent .....	<i>Baron de Meyer</i> .....	Frontispiece
A Floral Impression .....	<i>Baron de Meyer</i> .....	97
Lady X .....	<i>Baron de Meyer</i> .....	98
Punch and Judy .....	<i>Baron de Meyer</i> .....	99
Mrs. Wood .....	<i>Baron de Meyer</i> .....	101
Departing Day .....	<i>Harry Williar</i> .....	103
Window Group .....	<i>W. B. Davidson</i> .....	104
Evening on the Marsh .....	<i>C. H. Jongejan</i> .....	106
Shorne Wood — Dickens' Last Walk .....	<i>Catherine Weed Ward</i> .....	108
A Mexican Madonna .....	<i>Author unknown</i> .....	110
Portico — Amherst Temple .....	<i>P. S. Joshi</i> .....	111
Joliet — An Impression .....	<i>R. L. Stephenson</i> .....	112
Photograph of Lightning .....	<i>A. B. Corey</i> .....	113
The Outgoing Tide .....	<i>Harold A. Taylor</i> .....	114
First Prize — Christmas-Cards .....	<i>T. W. Kilmer</i> .....	117
Second Prize — Christmas-Cards .....	<i>Anson M. Titus</i> .....	118
Third Prize — Christmas-Cards .....	<i>M. A. Yawch</i> .....	119
Second Prize — Beginners' Contest .....	<i>C. C. Hollis</i> .....	120
First Prize — Beginners' Contest .....	<i>Adrienne Oostdyk</i> .....	121
Third Prize — Beginners' Contest .....	<i>H. R. Wheeler</i> .....	123

### ARTICLES

Baron A. de Meyer, Photographer .....	<i>R. H. Schumacher</i> .....	95
The Quest of the Picturesque .....	.....	96
A Thanksgiving Afternoon .....	<i>E. L. C. Morse</i> .....	98
The Vice of Retouching .....	<i>W. S. Croll</i> .....	104
Re-Toning by Heat .....	<i>A. W. H. Weston</i> .....	106
Light Effects in Portraiture .....	<i>Carine Cadby</i> .....	107
The Artists' Road to Success .....	<i>A. L. Baldry</i> .....	108
Using Up Stale Dryplates .....	<i>L. Tennant-Woods</i> .....	109
Technical Precision .....	<i>Frank M. Steadman</i> .....	112
Curious Photograph of Lightning .....	<i>Louis Derr</i> .....	113
The Tide — Poem .....	<i>Lue F. Vernon</i> .....	114

### DEPARTMENTS

EDITORIAL .....	115	THE CRUCIBLE .....	127
THE ROUND ROBIN GUILD .....	116	LONDON LETTER .....	128
PRIZE-COMPETITIONS .....	122	BERLIN LETTER .....	129
BEGINNERS' COLUMN .....	122	BOOK-REVIEWS .....	130
ANSWERS TO CORRESPONDENTS .....	123	OUR ILLUSTRATIONS .....	131
PRINT-CRITICISM .....	124	ON THE GROUND-GLASS .....	133
PLATE-SPEEDS FOR EXPOSURE-GUIDE .....	125	NOTES AND NEWS .....	134
EXPOSURE-GUIDE .....	126	WITH THE TRADE .....	137



UNDER THE CRESCENT  
BARON DE MEYER



# PHOTO - ERA

The American Journal of Photography

Vol. XXVIII

MARCH, 1912

No. 3

## Baron A. de Meyer, Photographer

R. H. SCHUMACHER

**T**HE Titled Photographer," they called him, he who held an exhibition at the Photo-Secession Galleries, No. 291 Fifth Avenue, New York City, January last. As this display was accorded the approval of professional and amateur photographers, Baron de Meyer may really be called a photographer; not an ordinary one, however, but a photographer of the upper and lower classes of mankind. As he does not belong to the mediocrity, he is privileged to select his models or subjects where individuality is developed the strongest — that is, in the highest and lowest stations of life, for people of these two spheres are freer from pretensions than are those of the mediocrity.

As to what the modern portrait ought to be, it is not our desire to go into these details just here. But that which can be done regarding dignity of circumstances in photography may be learned by a glance at de Meyer's photographs.

If the photographer wishes to get a true conception of the photographic art he must deal not only with its laws, but he must look around — in the surrounding fields of art. The first condition to produce something entitled to be called a work of art is "Kunstempfinden" and the power of artistic understanding. From this may come some good results. We must be trained in art, just as we are trained in any science; and in order to do this it is necessary that we try to discover just what art means.

Art is a product of the conception of the philosophy of life; without the philosophy and conception of life it is changeable. Many people believe and claim that there is but one art and, consequently, but one conception of art. This is true in so far as philosophy recognizes that art is altered with the alteration of one's conception of life. There is but one conception of life at a given time, and one for art; but as soon as one's conception of life changes, one's feeling for art also changes.

For that reason one may, for example, talk about art of the seventeenth, eighteenth and

nineteenth centuries. We may recognize this objectively but not subjectively. We do not sympathize with it, as we have quite another conception of life than had the courtiers of Louis XV.

Now Baron de Meyer, being a courtier of modern times, presents us an art with which it is worth while to linger. De Meyer has been under the direct influence of the American Secessionists. His whole sympathies are with the work they have done. He himself has stated this publicly on many occasions. This, in itself, would seem to show that he is a man of some importance. He knows his own worth; and he need not hide the influences in his evolution. In other words, de Meyer, in spite of influences, is not an imitator. He stamps his individuality upon everything he does; he is an originator. Like Alfred Stieglitz, he belongs to the free-thinkers in art. The exhibition at the Secession Gallery has been nothing short of a brilliant demonstration of de Meyer's ability as a photographer. In this gallery no photographs have been shown in two years. During that time Rodin, Cezanne, Matisse, Gordon Craig, Picasso and other giants of the modern art world have attracted select audiences to the little place. These same audiences — always expecting to find the best, the most alive done in modern art — came and saw the de Meyers and found in them genuine pleasure. This was, indeed, not only a severe test of de Meyer as an artist, but of photography itself. De Meyer is, as Stieglitz would term it, a "purist" in photography. The prints exhibited were carefully selected from his entire productions and were, virtually, all straight-platinum prints made from enlarged negatives, 11 x 14; the original negatives being 8 x 10.

We find in Baron de Meyer's art something which stands for truth, sincerity and simplicity. In order to illustrate these qualities one must be in an absolutely unprejudiced mind when he studies, or when he portrays, a subject; and in

this respect de Meyer shows himself a master. A keener consciousness of what he is giving out than that of de Meyer, especially concerning his portraits, is really hard to find.

Everyone should have seen de Meyer's portraits of women which were exhibited in the gallery. In order to secure a correct judgment of the value of a piece of art, it is necessary to go to woman. She is much nearer to the world of sentiment than is man, who, with few exceptions, lacks the feeling for art-impressions because of his technical training for the professions and for the sciences. Some women have an inborn love of art, therefore they are fair judges of de Meyer's work; and, in order to prove his sincerity, de Meyer has frankly confessed to me that he himself has learned much from women and also from his models. Certainly the artist who reproduces a head on account of its beautiful lines, and a well-formed figure, must possess a spiritual gift, or he would not be able to express the individuality of his model. Genuine spirituality is found only in rare individuals; public opinion is ever without spirituality. Mozart's "Don Giovanni" was hissed off the stage when it was first given at Milan, merely because Mozart did not appeal to the vanity and the lower instincts of the Milanese of that period. De Meyer never condescends to appeal to the unrefined. If the slums appeal to him, in that he finds characters there useful to him as models, it is because behind a stern reality he also sees the humorous side of the subject. It is the same sense of humor that one finds in his Dresden-china still-life, and his "Punch and Judy." His purity of taste and his sense of humor lead him instinctively to the light.

One of the chief charms of Baron de Meyer's photographs is his management of light. He seems to understand its full value, and to like to play with it in endless variations. In many cases he uses electric light. It is marvelous how great is his range of photographic octaves! His shadows are exquisite and, when closely examined, reveal beautiful modulations, while, at the same time, the middle tones keep their relative value and the highlights lose none of their piquancy. To those who know the photographic technical difficulty to obtain such results, de Meyer's photographs must ever be a pleasure and a source of admiration. To achieve such results shows him to be a master of his medium. His aim is to get a negative which is right. He uses no special brand of plates and has no secret developer; he merely relies upon his experience and gives full time to his exposures. In short, he believes in the old precept, "Expose for the

shadows," and then develops with brains. De Meyer knows what he is after before he starts and does not rely upon accident. His work is devoid of trickery. He lacks the "arty" quality which is unfortunately such a dominant factor in that part of the American pictorial photographic world which has been endeavoring to imitate the real secession without understanding its underlying principles. I fear there will be endless imitators of de Meyer's still-life studies; but I feel convinced that although seeing certain external qualities of de Meyer's work, they will lack in their imitations all the genuine merit of the original sources of inspiration.



## The Quest of the Picturesque

For most of us the tyranny of circumstances has placed the pleasures of traveling out of reach. The wonders of Europe are familiar to us only at second hand. Venice is but a dream city whose canals and palaces we may read of but never see; the Orient, a modern version of the "Arabian Nights" which we cannot visit save through the magic of imagination.

But even in our New World setting, with all its crudeness, its commercialism, its lack of much historic background, those who have "eyes to see" can still discern the presence of the picturesque.

In the crowded streets of the metropolis, in the fantastic roof lines, the cañon-like vistas, lurk a thousand possibilities of composition, color and design. The giant network of the bridges, the confusion of the wharfs, the glimpse of mast and funnel and passing sail, or the myriad colors of a marketplace where every fruit and vegetable seems like a dab of color on an artist's palette, — who can fail to feel their poetry, their power of suggestion, their possibilities of beauty? Even in the tall chimneys of a modern factory with grimy halo of smoke one feels the symbolism, the tremendous force of modern industry in which the magnificent and the sordid are so closely allied.

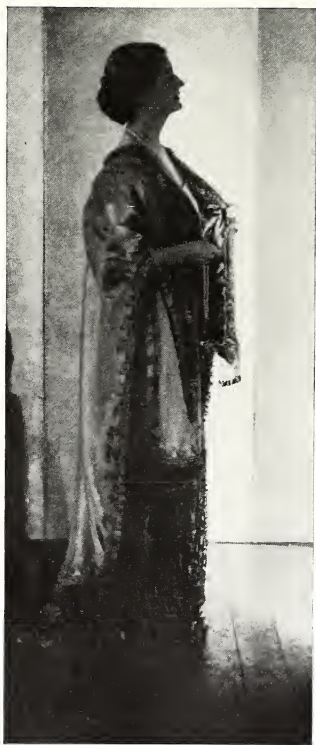
And in the country, where nature has not yet been dethroned, how can one help find picturesqueness? Our hills, woods and meadows may lack ruined castles, historic legends and other Old World charms, but they still have the endless pageant of the seasons, the perpetual miracles of night and day, those subtle mysteries of the atmosphere, whose magic veils beautify the most prosaic landscape. So everywhere, if we walk with seeing eyes, we may cultivate the artist's vision, and in the changing world about us, in sunlight or shadow, through mist or rain, find some glimpse of loveliness, some fragment of the picturesque. — *The Craftsman*.





A FLORAL IMPRESSION  
BARON DE MEYER





## A Thanksgiving-Afternoon

E. L. C. MORSE

**L**AST Thanksgiving, the "Missis and the kids" being away, I gave a dinner to some of my old friends. We did ample justice to the occasion and lingered at the table talking over old times until the maid told us that so much tobacco smoke was bad for the canaries, and we adjourned to my own private, particular "den"—an institution barred to the gentler sex; to bill-collectors; book-agents and orange-grove promoters.

These congenial cronies, comfortably seated and lighting-up afresh, began to rally me on my

photographic hobby with that frankness and perspicuity which, I believe, once led a philosopher to exclaim in bitterness: "Good Lord, deliver me from my friends; I can take care of my enemies myself." But a man can't quarrel with old friends—particularly after a Thanksgiving dinner.

My "Job's Comforters" were four in number. Smith (I'll call him Smith for this occasion) is a scientific chemist and experimenter for one of the big trusts; never cared for art, but is strong on science. Brown, an expert surgeon,



used in his early days to dabble a little in water-colors, rather shamefacedly, at college, and was rather strong on Greek temples, friezes, peristyles and that sort of thing. Jones is a corporation attorney with a penchant for social work. Robinson is a business man, constructs docks, elevators and dredges; vessel-owner and head of the towing-trust; could buy and sell the whole lot of us.

None of these men ever made a photograph in his life, nor knows an anastigmat from a meniscus; never heard of metol, and couldn't tell Seltona from Cyco. After graduation they went out into the world without an extra dollar, but with stout hearts and clear brains.

As they sat in my den last Thanksgiving, they were the same true lads as of yore; a little more sedate perhaps; a little balder, and considerably more mature; but just as incisive and merciless, though amiable as ever. They had made their

way in the world honestly and fairly; they were typical, trained, clean-cut Americans, lovers of the good and true and beautiful, but despised humbug and cant. Innocent of the fads and whims of the photographic world, they launched out into criticisms untrammelled by traditions or mechanical limitations of lens, plate and paper. To me, they represented the average intelligent public opinion of the world. I shall endeavor to give the readers of PHOTO-ERA these candid opinions of my friends on photography as they gave them to me, sitting in my den and gazing at each other through wreaths of smoke, while outside Lake Michigan sobbed and murmured, and the November wind souged through the oaks, loosening dead leaves that zigzagged down to the dead grass below.

"Well, old man," said Brown, knocking the ashes from his cigar into my waste-basket, "what is your particular form of photographic idiocy?"

"Lantern-slides," said I modestly. "Making and coloring slides."

"Hm," said Robinson, "I suppose a man must have some sort of diversion in the intervals of teaching civics and history to youngsters. I never thought it of you. However, it is certainly better than playing poker, betting on the ponies or drinking whiskey. Trot out the slides, old man."

I did. I draw a curtain over the scene that followed. First they agreed unanimously that every last one of them was pure rubbish. Then they said that they were all very, very good. Then they began to comment on individual slides. Smith said he never saw red hematite of that color; Robinson said the river scene was good, but really the Cyclone was never so clean as all that — very flattering to him, the owner, but it was not "True Art." Brown said I overdid a blue shadow in a snow scene, and nobody ever saw such colors in a sunset. At this juncture I caught Smith nudging Jones, who was just getting ready to say something horrid. I gathered up the slides and put them back in the box. I knew the crowd for a lot of incorrigible "joshers." We had always joked each other, asking Robinson when the U. S. government was going to get after his Trust, and when Jones made a political speech we told him it was a play to the gallery. We asked Brown if it were really true that he sewed up a thimble in a man whose appendix he had just removed. It was clearly useless to try to get an honest opinion about anything that any one of that crowd ever did.

Smith picked up a copy of the PHOTO-ERA lying on the table.

"Anything of yours here?" said he.

"Nary a picture," said I. "But there is a lot of pictures in that magazine about which I should like your serious, honest opinion, provided you will solemnly swear to tell the truth, the whole truth and nothing but the truth — as it appears to you."

They held up their hands and took the oath. I have reason to believe that they respected their oath in the criticism that followed.

The first number they fell foul of was for August, 1911 — Duehrkoop's Head of a Young Girl.

"Go easy now," said I, "that is by one of the best photographers in the world."

"I call that magnificent," said Brown. "I tremble to think what effect the original would have had on me when I was one-and-twenty. She is a Greek goddess."

"I suppose it's a matter of individual taste," said Jones, "but that picture makes me feel un-

comfortable because there is no space about it. The poor thing seems to be hemmed in and could not move without striking something. I want more space."

"So do I, as a rule," said Smith, "but the rigidity of the frame seems to comport with the rigidity of the picture. Observe the almost geometrical arrangement. Neck; nose; and parting in the hair — all vertical. Brows, eyes and mouth horizontal. All this is relieved by the curve of the hair ribbon, shape of the head and the slope of the shoulders. The idea of balance is further emphasized by those large masses of black beside the head. It is a beautiful mathematical demonstration, relieved by the exquisite beauty of girlhood."

I next showed them another portrait by Duehrkoop — "Mrs. Melvin H. Sykes," in the November PHOTO-ERA, page 245. They were silent a moment.

"I congratulate Mr. Sykes," said Robinson.

"There is a trifle more space about the head in this case," said Jones, "still I feel as if the lady were peeping out at us from a confined place, and if she were to move suddenly, she would surely bump her head against the top of the frame."

"And you, Brown?" said I.

Brown cleared his throat. "This," said he, "is a sort of semi-rustic, semi-juvenile and semi-matronly picture."

"Impossible," interjected Smith, who is strong on mathematics. "There are just two halves in a whole, and semi means half."

"As I was saying," continued Brown, "there is a sort of debonair air about the picture, a sort of *noli me tangere* hauteur tempered with an evasive piquancy. The general effect of roundness comports admirably with the lady's expression. Yet," added he after a pause, "if that hood were drawn in an inch tighter over her left shoulder, it would spoil the picture."

I showed them "At the Opera," same number, page 236.

"Triangles," said Smith, "are interesting in Trigonometry, but I don't like too many of them in pictures."

Quoth Jones: "If the play is so interesting that the sisters seize each other's hand, why should the lady on the left have her right hand hanging in such a limp and *dégagé* attitude, as it were? We have four triangles in the picture: two with arms and two with fingers — too much of a good thing."

I showed them portrait number II., page 233.

Robinson held it up to the light, adjusted his glasses, and said:

"I presume the man has a right arm, but I



MRS. WOOD  
BARON DE MEYER





can't see it. He has a right hand manifestly, and I infer that he has a left hand, though it seems to be suspended in space. These spectral hands beckoning towards one from abysmal space — none of that for me: it's too spooky. I prefer to see things as they are in real life."

I turned to the October number and showed them the portrait on page 182.

Jones scrutinized the picture closely.

"If those white patches across the nose and at the roots of the hair were on a piece of mucous membrane my duty as a physician would compel me to inform the Board of Health at once."

"And the clawing effect in the lower left-hand corner of the picture hardly accords with my ideas of the esthetic," said Brown.

"Well," said I, taking up the August number and turning to page 81, "how does that strike you?"

They were all silent; not a man spoke. I looked at Brown.

Brown stroked his beard a while and said:

"The attitude of the lady is decidedly *farouche*." [Brown is so fond of airing his French at inappropriate occasions.] "She seems to be surprised at the sudden intrusion of somebody not expected. The left hand is struck up in an attitude of defense; and yet that right hand is the very embodiment of repose. And by the way, is she at her best smiling quite so broadly and showing so much of her gums? That combination of teeth, bristling hair and defensive attitude is unpleasantly suggestive of 'Wild animals I have known.' What is that stuff she has over her shoulders? It looks like cheesecloth. In what circumstances do ladies wear cheesecloth over their neck and shoulders? She is sitting close to a table and apparently is, or ought to be, engaged at something at the table — yet I can't see a thing on the table to justify her position there."

"And this one," said I, turning to page 76 of the same number. "What do you think of it, Smith?"

"The girl is so pretty that I hate to find fault with the picture, but what puzzles me is that house in the background. Got a ruler handy?"

I had, and gave him one.

"Height of the lady in the picture, 4 1/2 inches. Height of door in the house, 1/16 inch. Ratio of 72 to 1. I haven't my tables with me, but the distance must be enormous, and I marvel that one can see so clearly, and yet somehow the house doesn't seem to be so far off. Then again, that light bothers me. Her train is so very bright and clear, and about two feet behind her I can hardly make out the ground on which she

is standing. Evidently there is a meteorological condition here unrecognized by the U. S. Weather Bureau."

"Well, here is one that ought to suit you, old bachelor that you are," said I, showing him page 90, August number.

"It's a sweet little tad, and the mother isn't half bad, but — though I say it with all diffidence — her dress doesn't fit well in the back."

He looked a moment longer, brushed the picture with his hand, then took off his glasses, rubbed them with his handkerchief, took another look and shook his head.

"What's wrong?" I ventured.

"I am puzzled: I can see those daisies perfectly plain six inches in front of the boy, and yet daisies six inches behind the boy are almost invisible."

"The idea," I explained, "is to obscure the unessentials and to concentrate attention on the essentials."

"But," said he, "just look. The boy's hand is clearer than his face. Is it a picture of the boy's hand primarily and his face incidentally, or vice versa? Which is which?"

Getting no answer from me, he went on.

"Now there is the same fault on page 79, Portrait of a Boy. Presumably he has two shoulders. The right one is hidden as unessential, but the left one is given with great distinctness. You can see the texture of his left sleeve, but you can't distinguish the front of his dress. Now on page 75," he continued, warming up to his subject, "you can see the threads in that cheesecloth on the right shoulder, but on the left it is so indistinct that I thought at first that the poor girl had lost her arm."

"Maybe," I assented, "but how about this scene?" turning to "Spring on the Bronx," page 169, October number.

"To be perfectly frank with you, it distresses me. Given atmospheric conditions in which the human eye — the normal human eye — can see the near side of that stream so distinctly that one can distinguish each blade of grass, even the play of light and shade on each individual spear in the foreground; it is utterly absurd to represent the other side of the bank of such a narrow stream as obscured. No normal human eye sees things in that way, and even if art is an interpretation of things seen — even through the medium of individual fancy — nevertheless I claim that the art of that picture, and others of its sort, is false art, and that means no art."

"It is not even Science," interpolated Smith. "The only conceivable hypothesis that will satisfy the phenomenon as presented to us is that a thick mass of cloud had intervened between



DEPARTING DAY

HARRY D. WILLIAR

the two banks — and of that there is no evidence in the picture."

Picking up the August number, Brown's face lightened up.

"There," said he, turning to the pictures by Whitehead, "there is a combination of truth and art. 'The Distant Toon' (he's Scotch, of course) — now that is what I call a good, truthful picture. And it is just about as such a scene would appear to the normal eye. Just look at that 'Where Once the Garden Smiled.' Why, man, you can feel the distances. And that picture below it — just look how things gradually fade away in the picture, just as they do in normal vision. Does Velasquez or Franz Hals show one shoulder only? Does Constable or Delacroix muddle distance?"

While he paused for breath, Jones broke in: "I remember that when I was a boy, father had a picture taken of the farm from a high hill. The photograph was regarded as a work of art because you could see everything a mile off just as plainly as you could ten feet away. Every tree, every rock, every bough, every leaf stood out like copperplate. No normal eye

could see like that except by the aid of a telescope. And, by the same token, it seems to me that photographers have nowadays gone to the opposite extreme — some of them at least — their work is too presbyopic."

"In fact," said Robinson, "they need to call at the oculist's and get fitted for glasses. Now that man Whitehead, whoever he is" —

"Honk, honk, honk," sounded at the door.

Robinson looked at his watch.

"Just in time. Get your things; plenty of room in the car, and I have the tickets, fourth row. Afterwards, we'll have some crackers and cheese — and mineral water. Come along."

\* \* \* \* \*

As I lay in bed that night I turned over in my mind the various criticisms, honest and straightforward, that my friends had made. I have not reported the good things they said — photographers all know their good points only too well. Sometimes we can learn much by getting a view from a different angle. Personally I feel that Messrs. Smith, Brown, Jones and Robinson are largely in the right.



## The Vice of Retouching

W. S. CROLLY

SO good an authority as d'Arcy Powers recently wrote: "Most retouching is unnecessary; all of it is dangerous."

Retouching needs little explanation; literally volumes have been written in its exploitation. Like charity it covers a multitude of sins — and alleged sins. First, it softens harsh shadows due to bad lighting or bad development. Secondly, it changes the false contours caused by the color-false ordinary plate's rendering red patches as

depressions. Thirdly and everlastingly, at the hands of the professional it flatters the subject and often establishes that consummation devoutly to be wished for — the pleased customer. But not always; occasionally some intelligent patron, wroth at being treated like a mindless ignoramus, will ask his friend the amateur, why in the name of the incorporated sins the professionals persist in so villainously scratching up a plate which looked good in the unretouched proof.

Retouching is the choice of two evils — often the greater. For the beauty and glow of the chemical process it substitutes inert graphite; for the at-least living, if cruel, record of the lens it offers the lifeless stroke of the hand and mind untrained in drawing; and for mobility and expressive skin-texture it sets up the dead mechanical “modeling,” variously imitative of porcelain, eggshell or rough pottery. It is the enemy of life and truth, has little to do with art, and is the master-tool of artifice. What little retouching is permissible should be done by artists, that the expressiveness of the drawing-stroke may enter into and complement the work of the lens. But if you are not an artist indeed, let your retouching be as little as possible, as sympathetic as may be, and let the love of life and truth enter into your work; so, being artisans, we may humbly approach to some of the dignity and beauty of art.

Reverting to the subject of professional retouching, and without wishing to incur the indictment of aesthetic snobbishness, the writer flatly maintains that most professional retouching is a thing of incompetent, vulgar horror. It rarely has even the merit of good mechanical technique. The public, on the whole, neither admires nor demands its excesses. It is merely one more time-honored asinine tradition foisted on us by the profession; and, although the professionals retouch less than formerly, the output is generally cruder than the old-fashioned porcelain-finish variety. Most customers recognize the fallacy of the business, but regard it as a necessary or at least an unavoidable evil. The writer does not refer to the careful five minutes’ attention which might be profitably given to even a technically-good negative, but to the excessive “working-up” which seems to be still the fashion. The general enthusiasm shown for even a fairly decent unretouched amateur kodak portrait should give the professional photographer something to cogitate over.

Therefore, advice about retouching had better be reduced to Punch’s matrimonial aphorism: “don’t.” Use a panchromatic plate, a two or three times ray-filter, and light correctly; or if you must use ordinary methods, expose amply and use a controlled weak development, and, of course, a plate giving good gradation. The relation of shadow to highlight in portraits as generally lighted is actinically often one to ten, yet the exposure is optimistically regulated for the bright side. With proper exposure and proper development, correct and rounded “modeling” and luminous shadows may be obtained with the face at right angles to the light and no reflector; but underexposure and concentrated develop-

ment on the ordinary red-blind plate gives false color-values in the negative.

As usually practised, retouching consists chiefly in lightening the shadows or scraping down the overdeveloped highlights with the etcher. Formerly the best of this sort of thing displayed at least the refinement of a highly-cultivated if mechanical technique, with its exquisite finish and attention to details; but most of the product to-day is frankly and chiefly commercial, and the examination of the average portrait shows a carved wooden face, scored and scratched with impossible shorthand curlyeues and snaky figures resembling neither the human skin nor the hide of any animal extant. This frenzied arabesqueing is called “graining,” a technical term once confined to the ruder craft of the woodwork-painter. Even a gifted artist could not make that sort of treatment plausibly suggest the human integument. The term “modeling” refers to the sum total achieved by bridging the abrupt highlights and false shadows. This establishes the contour, usually with the certainty and expressiveness of a hard boiled egg.

There is no instruction in retouching beyond a few warnings what not to do. It is grasped either quickly or not at all. The writer personally knew of a novice who practised unavailingly for three years. Others learn to do clean, neat but slow work in a week’s time. Almost anyone can learn enough for amateur purposes, for reasons previously stated, but unless you have an eye capable of extremely shrewd concentration and of distinguishing a disc of confusion of at least one two-hundred-and-fiftieth of an inch, and can mentally see the contour of a face in the reverse shades of the negative, even when utterly broken down by the shortcomings of the “operator,” you have hope to become an expert professional retoucher. This is just as well, for it may stimulate you to be a genuine photographer, to exercise care in the technical processes and thus avoid the bugbear of the profession. You may, however, develop into a fair faker at turning out machine-made gallery stock noses and white pasteboard foreheads. But it is the skilled retoucher, with almost an intuition for restoring parts lost through the carelessness or incompetence of the “operator,” who is the well-salaried joy of his employer.

So the best retouching is the “irreducible minimum,” pending the day when someone invents the fairly truthful non-filter plate and relegates retouching to the scrap-heap along with the head-rest — that surgical appliance which quite justifies that significant appellation “the operator.” [See PHOTO-ERA, July, 1909. *Ed.*]



EVENING ON THE MARSH

C. H. JONGEJAN

## Re-Toning by Heat

A. W. H. WESTON

THE exact physical or chemical change that a toned P. O. P. print undergoes when subjected to intense heat would doubtless prove a very interesting matter for investigation. It is my purpose here, however, to deal only with the visible effect upon the tone of the print and the conditions which seem to govern the change. These notes are the result of numerous experiments undertaken with a wide variety of papers, tones and conditions of heat — with the object of finding the relation of one to the other in re-toning.

On my first drawing attention to the process about six or seven years ago it was suggested that the change was due to damp heat, but this theory seems to be disproved by more recent experiments. The presence of damp may be helpful in a way, and some very pleasant tones may be produced by treating the print with steam; but quite a distinct tone is obtained by toning the print dry, and whether the print is backed with damp paper or thoroughly dried and then thoroughly excluded from moisture, there is no distinct difference in the resulting tone or in the time taken to re-tone; which seems to prove that moisture is not necessary for the change.

The best way to apply dry heat was found by using a good fire or gas-stove and place the print

in a printing-frame, face to a glass previously heated to prevent it cracking. The frame is held by the back and moved about as close as convenient to the fire, and toning proceeds with great rapidity.

To prove that moisture is not necessary the print was thoroughly dried, and another glass, also thoroughly dried, was placed on top of the print. This, of course, was done only as an experiment, and the second glass making no difference may always be omitted.

The glass in front was necessary to diffuse the heat properly, and when it was omitted the print toned very unevenly. Altogether an ordinary printing-frame used as described seems the best thing to use for the purpose. The glass is likely to crack very often, but it can be replaced easily (old negatives are plentiful), and if anything else is used the progress of re-toning cannot be watched so well.

In testing prints made by different processes it was found that gelatino-chloride prints were the most susceptible to the change. With self-toning prints, or those toned with gold or combined gold and lead, the results were much the same. Toned with lead, these prints were still subject to re-toning, though not so quickly, but when toned with platinum no change could be produced in the tone whatever.



Collodion P. O. P. prints were also tested, both self-toning and toned with platinum, but very intense heat was necessary to produce any result at all, and then it was uncertain. It was found that even if the collodion was not melted or fused into a honeycombed mass by the intense heat, the paper was very much scorched; and on the other hand steam does not seem to affect the tone at all. Although such papers may be re-toned it is not practicable to do so. Eusyna prints were subject to the test and re-toned to a light-brown color, thus adding another variety to the wide range possible with this paper. Very great heat was required, however.

Sulphide-toned bromide prints refused to re-tone either by steam or dry heat.

In a wide series of experiments with gelatine P. O. P. some interesting results were recorded. By treating a series of strips it was found that the range of tones produced by re-toning was quite different from that produced in the first place by ordinary toning with gold: that is to say, two prints toned to different degrees cannot be matched by re-toning.

Then, again, two portions of a print which were toned at different speeds, one very slowly, the other quickly, re-toned at the same speed, but the original tones differed: the final result of re-toning was also different.

In re-toning a wide variety of brands and different original tones, it was found that those prints re-toned quickly and to a warmer color which had had a short toning originally, such as prints with a flat, weak image, or prints which

had been very lightly toned in the beginning.

Very strong prints well toned or very much over-toned prints took much longer to re-tone, and the result was always more of a purple.

It was found that with prolonged re-toning the backs of the prints became scorched, though this was not visible on the front; and, although slow and quick re-toning produced the same tone finally, *the scorching seemed most noticeable with the slow re-toning*. Gelatine P. O. P. will also re-tone very readily with steam — generally more readily than with dry heat. The remarks made on re-toning by dry heat also apply to prints treated with steam, except that the tones produced are always warmer in color.

The operation is very easily effected. Place the print in a printing-frame of suitable size without a glass, and move it about in a good jet of steam issuing from a kettle. Toning takes place very quickly, but care must be taken or the steam will melt the gelatine surface.

I have found that treating prints with formalin makes no difference to the progress of re-toning, and it does much to prevent the film melting under these very trying conditions.

The tones produced both by dry heat and steam are very pretty and quite unique in their range, and as the operation is so simple there is no reason why many a badly-toned print should not be improved by its application.

That the practical scope of the process may be more widely known is, I trust, sufficient excuse for publishing the results of these experiments.— *British Journal of Photography*.

## Light Effects in Portraiture

CARINE CADBY

PHOTOGRAPHERS are often asked how they get light effects, how light tones against a light background are obtained, as if it were some special and quite different process of photography by which this result was achieved, and to which ordinary rules would not apply. After all, it is only a very close attention to the rules, particularly at the beginning of the game, that succeeds: for a light effect is rather like a long-division sum — if we start wrong, we are lost. We are obliged to exercise a great deal of thought and care, before the camera comes on the scene at all.

For instance, if a child-study is our aim, we cannot be too careful about the clothes. A red sash, black shoes, or a purple bow would make matters very difficult, not to say impossible, and all our values would be upset at once, for no amount of faking on plate or print will ever make that dark place a satisfactory light one.

The present trend of photography is to “cook” the long-division sum, and with clever handwork on negative and print get the desired result. Indeed, some photographers go as far as to block out with paint around the figure to secure a white background. Such a barbarous and cruel trick would not be tolerated in any less mechanical art, for a hard line gives no real suggestion of a delicate and rounded edge. Besides, a white background is not so hard to get that such sacrifices need be made to secure it. A white sheet with a good light on it will answer the purpose quite well. And to keep the whole subject in a high key, provided one starts fair with a light subject, a full exposure is all that is necessary. If legs come out black, the exposure has been insufficient. A fair child does not need such an ample one: but for dark hair, very red cheeks, or sunburnt legs should be allowed. — *The Amateur Photographer*.



SHORNE WOOD — DICKENS' LAST WALK

CATHERINE WEED WARD

## The Artists' Road to Success

A. L. BALDREY

THERE is always a certain difficulty in accounting for the success which an artist makes in his profession, a difficulty in explaining exactly why he secures the degree of popularity he enjoys and why he passes other men in the race for recognition. If prominence in the art-world were always the reward of merit, if the man of distinguished ability always secured attention as a matter of course, and if popularity came to him invariably as a direct consequence of his display of the powers with which he was endowed, this difficulty would not exist; it would be pleasantly obvious that he had succeeded simply because with his natural equipment of high capacities he could not do anything else.

But, unfortunately, there is no such ideal connection between merit and success; the artist who enjoys the largest measure of popularity is only too often a man of but moderate powers, while the genius who has every claim to atten-

tion is frequently allowed to languish in obscurity. The art-world does not by any means accord immediate recognition to its greatest men; it forces them, indeed, in far too many cases to serve an exacting apprenticeship through a long term of years and to struggle hopelessly against chilling indifference which saps their energies and dulls their enthusiasm. Neglect, unluckily, is the commonest reward of merit, the penalty which the artist with great gifts has to pay for being better than his fellows and for presuming to rise above that level of mediocrity which the general public so ardently admires.

*The International Studio.*

&

PHOTOGRAPHING a personality and taking a mere photograph of a person are widely different phases of photography. The latter is merely a map or likeness of the individual, while the former presents the living individuality of the person. One—the product of a picture factory; the other—the expression of genius.

*David J. Cook.*

# Using Up Stale Dryplates

L. TENNANT-WOODS

**A**LMOST from the very earliest days of dryplates, certain methods have been advocated for diminishing chemical or light-fog when it is known to exist in an undeveloped plate, and as time went along and stale dryplates became more common, and fog due to such staleness appeared, the older processes for fog-clearing and renovating were modified considerably, with the result that it is now a very simple matter to clear away any latent fog before or during development and to make stale, fogged, or light-struck plates almost as good as new.

One of the early processes — I used it in 1895 — necessitated the use of three separate baths, viz., solutions of potassium bichromate, potassium bromide, and ammonia; and the time taken to renovate a plate — exclusive of drying — was about three-quarters of an hour, the trouble involved being out of all proportion to the benefit derived if the plates were few in number or small in size.

Later on, special one-solution renovating-baths were introduced and largely used in special cases. Many such formulæ are now quoted, and are to be found in one form or another in most text-books; but in my humble opinion and experience, such standard solutions are too strong for most dryplates; they reduce the speed too much, and give a negative of excessive contrast.

All renovating-baths must alter the original speed of a plate to some extent, and my recent investigations have been made with the object of finding a method which will lower the speed the least, work the most easily and certain, economically, and yet give results which are in the highest degree satisfactory. The average decrease in speed is five times — that is to say, a renovated plate needs five times the exposure it would require if used in its original state.

Plates made during the last twenty years keep their qualities very much better than the average photographer is apt to suppose; but obviously the qualities depend upon the way the plates have been stored and the atmosphere in which they have been kept. It is quite a common thing to hear of photographers getting the most excellent results upon stale plates, even when no special precautions are taken, the reason being that such plates have been properly stored in a warm, dry and airy place, and not in a damp cellar, or on the top shelves of a darkroom, where fumes from the gas and sulphide toning-baths could reach them.

Some captious critics may say that they never have any old or stale plates, and, should they at any time happen to have any, would not go to the trouble and expense to renovate them. Every worker has a right to please himself in the matter; but I should like to point out that large batches of doubtful plates may sometimes be purchased very cheaply at sales, and, as the renovating-bath costs but little, it is possible for those who wish, to work economically.

There are also other advantages. One may, for example, accidentally expose an opened box of dryplates to actinic light, and fog them; if so, the bath will renovate them just as it will clear fog from old ones. In a like manner, a very rapid plate, not fogged, may be made into a slow one. All renovated plates are not only made slow, but they are made to give increased contrasts; they are therefore specially suitable for copying black-and-white pictures and other subjects in which the utmost and increased contrast is desired, and the degree of contrast may be regulated.

First, as regards old plates and those which through age show a metallic border around their edges when fixed and washed. A little-known method of treating such plates was advocated some time ago by Mr. R. H. Baskett. He recommends rubbing the plates with cotton wool damped with a mixture of salad oil and Globe polish, afterwards polishing off. If properly carried out, this method removes the metallic markings or stains around the edges, and the plates are made virtually free from pinholes; increased speed and absence of halation are also claimed. The process, however, needs the greatest care, as the sensitive film is so very easily damaged. In cases, however, where it is not desired to decrease the speed, and when increased contrasts are not advisable, the method can be used with more or less success.

The methods I prefer are two in number, and the worker may take his choice. One is that of treating the stale, unexposed plate with a renovating-bath, drying and using in the usual way; and the other is that of exposing the stale plate without preliminary treatment and developing with a special developer — *i.e.*, a developer to which is added a few drops of the renovating-mixture, this serving to prevent the fog or markings of age which might otherwise appear. The first method — *i.e.*, the preliminary bath — is advisable in severe cases when the fog is likely to be something terrible; but the second



method — *i.e.*, development — will serve very well in cases of slight fogging. The renovating-bath is made as follows:

Distilled water. . . . .	12 to	14 oz.
Potassium bichromate . . . . .		30 gr.
Pure hydrochloric acid . . . . .		15 drops.

Distilled or boiled water should be used, and one of the chief secrets of success is to keep the solution in a dark place. If exposed to light, it does not keep and act so well. If it is not convenient to keep it in a dark place, the solution may be kept in a stone jug or a dark bottle. The above solution is weaker than the standard solutions usually recommended; the latter contain, as a rule, about 90 gr. of bichromate and 12 drops of acid to the ounce. The above bath

works admirably in most cases; but when fog is very bad or extreme contrasts are wanted in the negative, the amount of bichromate and acid may be doubled. The bichromate must be thoroughly dissolved, and if any sediment forms, the solution must be filtered before use, or allowed to settle and the clear part used.

The solution, when required for use, is placed in a perfectly clean dish — preferably porcelain or glass — and in a darkroom, of course. The stale or fogged plate is immersed and rocked for two minutes, then washed well in running water for about two and a half or three minutes, when it is ready for drying. The plates take a long time to dry naturally, and if one has not got a proper dark drying-cupboard, and cannot conveniently dry them in the dark, methylated spirit may be used to hasten the process. The



bathed plate, after washing, is drained for a few seconds, and placed in a bath of good methylated spirit for about ten minutes, and then again in another bath of spirit for about five minutes, after which it will dry very quickly. The plate is then ready for use in the usual way. Both the speed and the contrast are regulated by the amount of bichromate in the bath; the more bichromate, the slower will the plate be and the greater the contrasts.

Although any developer can be used with a plate treated in this way, some, I find by experience, are better than others. Developers which contain ammonia are not advisable, and, all things considered, the clean-working developers, such as hydroquinone, metol, azol and rodinal, are the most suitable, as they give the cleanest results; care, however, must be taken to develop

fully, but in any case development should be stopped and the plate fixed the moment any trace of fog begins to show.

There now remains the method of adding the renovating-mixture to the developer, which is serviceable in cases where the stale plate is used without any preliminary treatment. Any developer except pyro-ammonia may be used, but I prefer metol-hydroquinone or edinol, used rather weak. A serviceable formula for the latter, which is not so well known as metol-hydroquinone, is: Water 5 oz., edinol 20 gr., soda carbonate  $\frac{1}{4}$  oz., soda sulphite  $\frac{1}{4}$  oz., potass. bromide 8 gr. To either or any selected developer is added a few drops of the renovating (bichromate) bath before pouring upon the plate. The quantity added depends upon the age of the plates, the amount of fog they show and the





JOLIET — AN IMPRESSION

R. L. STEPHENSON

result desired. The older the plates, the longer should the exposure be and the more of the renovating-bath be used. If the worker decides upon the development-method in preference to the preliminary bath, a stronger stock solution may be made up — for example: Water 1 oz., potass. bichromate 30 gr., hydrochloric acid 15 drops. Five drops of the latter or one dram of the weaker renovating-bath to each ounce of developer used is a good average amount; if more is added, development will be very slow, as the bichromate mixture is a strong restrainer. The negative is then fixed in an acid fixing-bath and finally washed as usual.

The above experiments are based on the original method introduced many years ago by Eder, whose formula is: Water 100 to 150, bichromate 1, hydrochloric acid 3; but this, in my hands, does not work so well as I have been

led to suppose it would. Numerous other methods have been advocated, as, for example, Condyl's fluid mixed with an equal part of water, and a two per cent solution of ammonium persulphate; while Abney advises water 2 oz., potassium bichromate 10 grains, potassium bromide 10 grains — all of which I have tried with more or less success. In my opinion, however, there is nothing better than the acid-bichromate method to restore stale dry-plates.

*The Amateur Photographer.*

~

THE question, whether or not photography is an art, is of little importance compared to whether the photographer is an artist. If so, his productions are bound to be works of art. It is the man who makes or mars a calling.

*David J. Cook.*

## Technical Precision

FRANK M. STEADMAN

PHOTOGRAPHY is often and justly mentioned as the "hand-maid" of the other arts and sciences. From the stamp-portfolio to the mapping of the stars in the heavens photography winds in and out through the needs and diversions of mankind, serving with an importance no one is able to appreciate in its fullness. But in spite of the richness of her good works, this serving maid is an exile from the kingdom of exact knowledge. In her own requirements she is denied the use of simple numbers, for it is said that four times four is eight and not sixteen, and that two times sixteen is eight and not thirty-two. She must serve largely by guessing at her work, since no unit of values is extended to her.\* She is utterly abandoned

by all the laws of rational reasoning which lead us so easily in all other branches of science — from a simple cause to its natural effect. The chaotic manner in which photography is practised is a disgrace to this age of precision. Photography's service to the world is great enough to deserve the immediate and hearty cooperation of all public and private educational institutions in an effort to reduce its elements to a science.

\* Ray-convergence — the value in lens-stops — is a simple quantity value, and can be expressed in units and multiples of the unit, the same as are now expressed in degrees, inches, ounces, etc. As now used in the F-scale, the number 4 indicates four times the value indicated by number 8. In the Uniform System of stops, 8 indicates not one-half, but double the value indicated by 16. When we unify stops, they will be understood naturally, and the confusion concerning them will end.



COPYRIGHTED, BY A. B. COVEY

## A Curious Photograph of Lightning

LOUIS DERR

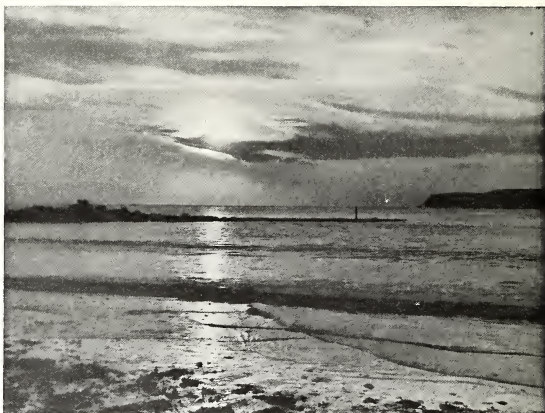
THE accompanying picture, sent to the PHOTO-ERA by Mr. A. B. Covey, of Traverse City, Michigan, is an unusually fine illustration, on a large scale, of the oscillatory nature of an electric discharge under certain conditions. In such cases the electric flow is not a simple transfer of electricity from point to point, like the flow of water in a river, but a violent to-and-fro oscillation which dies out so quickly that the composite nature of the spark is not evident. Whether the discharge will be oscillatory or unidirectional in any given case depends on the electrical conditions, and these also determine the rapidity of the oscillations. In the case of lightning the oscillations are relatively slow, while for sparks produced in the laboratory they may run up to millions per second.

As one looks carefully at Mr. Covey's picture, with the aid of a magnifier, the images of some of the wires appear in the dark space between the two flash bands. Since lightning is

an oscillatory discharge, the double-flash image might easily be produced by two of the oscillations, the one immediately following the other, and if a photograph of lightning is taken with a moving camera, this effect is nearly always obtained. In this case there was no motion of the camera; but if the path of the discharge moved, as a strong wind might move it, the same double image would be obtained. It will also be noticed that there are two images of the upper branches of the trees which were, doubtless, violently agitated by the same wind, and which double image could have been produced only by a double exposure of some sort, most probably by two oscillations of the same flash.



KEEP climbing — there is level ground, but you are not traveling on it unless you're looking up. The ideal that appears on a level with your eye is very likely a bit down-grade. — *E. B. Core,*



THE OUT-GOING TIDE

HAROLD A. TAYLOR

## The Tide

LUE F. VERNON

ONCE in our lives the tide goes out,  
Leaving a desert of sand;  
Sweeping our lives and dreams away,  
All that was joyful and grand.

Tangle of seaweed strewn about,  
Far from the rocks where they grew;  
Lifeless and drear, like hopes that died,  
Moments of rapture we knew.

Once in our lives are priceless gems  
That vanish like pebbles and shell,  
Leaving us bowed in grief and tears —  
Tears we endeavored to quell.

Leaving us lone, with empty hands,  
Seeking the treasures we missed,  
Longing for friends gone long before,  
Yearning for lips we have kissed.

Once in our lives the tide goes out;  
Yet, while we weep by the shore,  
Foaming and singing the waves roll in,  
Healing the heart that was sore.

Filling our souls with purer joys,  
'Round us its treasures it hurls,  
Till we behold through tearful eyes  
Millions of shimmering pearls.

# EDITORIAL

## An Instructive Exhibit of Photographs

ACCORDING to our custom during the past six years, we have assembled the prints which have won prizes and honorable mention in our monthly Guild competitions during the past year, and are lending them as a pictorial collection to art-museums, photographic societies and educational institutions. The exhibit comprises twelve sections, each representing the manner of treating as many different subjects, which are as follows: My Favorite Photograph; Decorative Treatment of Trees; The Seasons; Downhill Perspective; Sunlight and Shadow; Landscape with Figures; Marines; In the Country; Miscellaneous; Scenic Beauties of America; Group-Portraits, and Flash-lights. The authors of these prints are professional and amateur workers and include artists of international repute. The collection numbers about one hundred fifty prints which represent a high degree of artistic perception, originality, poetic expression and technical ability.

In studying any one of these themes, the budding pictorialist cannot but derive fresh and practical ideas in picture-making. Artists of the brush are admitting the superiority of the artistic product of the camera over the painting in which the only interest lies in the color-scheme—a rather precarious source of enjoyment to the average layman.

## A Common Fault in Snow-Pictures

WE had the opportunity recently to admire a new series of mountain-photographs by Sella, the famous Alpine photographer. We could not but notice that, in bringing out the delicate gradations of snowy surfaces and ice-formations, Mr. Sella had utterly disregarded the sky, which, in most cases of this remarkable series of prints, was literally black, showing that a color-screen of excessive density had been used.

This fault we have noticed in snow-pictures by other good workers, and consider that it is entirely unnecessary, inasmuch as the delicate, varying tones of snow and ice may be rendered faithfully without, in the least, slighting the sky with its many beautiful effects of cloud, mist and atmosphere. In recognizing the manifest beauty of photographs of this character, critics are prone to overlook these technical shortcomings, or they regard them as unavoidable.

## Coloring Lantern-Slides

IT is astonishing how many persons have taken up the business of coloring lantern-slides, which requires a degree of skill, knowledge and experience possessed by but few. The result is that many illustrated lectures to-day, lose much of their educational value, for the color of an object is often as important as its shape and proportions. This is particularly true of subjects in botany, natural history and spectrum analysis. The colorist must have a correct eye for the various shades of color and, in reproducing them according to the original, must consider the depth of shade he applies to the diapositive, which, when enlarged upon the projection-screen by means of the light-source previously determined by him, will appear in true relation to the original color. Sometimes the specialist receives a collection of diapositives without any instructions other than to exercise his own individual judgment in selecting the colors to be applied and the correct quality of the finished picture will be in exact ratio to the knowledge he brings to his task. It follows, therefore, that persons who have lantern-slides which they desire to have painted in a manner to yield correct and pleasing projections should select their colorists with more than ordinary care.

## The Autochrome Bogey

THE wonderful display of color-photography at the last meeting of the Professional Photographers' Society of New York has stirred art-circles in this country as never before. Painters who hitherto have scoffed at the idea of securing absolutely correct color-renderings by means of Autochrome-plates—an impression based upon their acquaintance with results by incompetent experimenters—are beginning to be apprehensive of their vocation, and that color-photography will supplant the brush and palette. But there seems to be no reasonable ground for this disquietude. To be sure, the Autochrome can capture the rainbow in all its beauty of form and color. It is also true that the process is a flexible medium, and that skilled practitioners can individualize their work. Even so, they are restricted to the use of corrected lenses, and until the results of the Autochrome are successfully transferred to paper and multiplied, the painter need not fear for the future of his art.

# THE ROUND ROBIN GUILD

*An Association of Amateur Photographers*

Conducted by ELIZABETH FLINT WADE

This association, conducted under the auspices of PHOTO-ERA, and of which PHOTO-ERA is the official organ, is intended primarily for the benefit of beginners in photography, although advanced camerists are just as welcome and many are numbered among its members. The aim of the association is to assist photographers by giving them information, advice and criticism in the Guild pages of PHOTO-ERA and by personal correspondence. Membership is free and may be obtained by sending name and address to PHOTO-ERA, The Round Robin Guild, 383 Boylston Street, Boston. Send a stamp for complete prospectus.

## Outdoor Photography in March

MARCH is a month proverbial for wild winds and blustering storms, and those who can do so, hurry southwards to escape the trying days of this unpopular month. But however rough and unpleasant the month may be, it is the precursor, the forerunner of spring, and there are many days when March smiles out at us with as cheery and warm a smile as his Egeria-like sister, April. Such days lure the amateur forth with his camera, and if he be skilful in the use of his lens, he gets pictorial effects possible at no other season of the year. The sky-portion of the scene is sure to be interesting, for in March and April the cloud-forms are unusually striking, and the light seems to be just the right condition to give us beautiful cloud-pictures.

Clouds cannot always be secured in the sky of a landscape-picture unless one uses a ray-filter; but sometimes this useful lens-adjunct defines the clouds too sharply, and if there are many in the sky they seem to over balance the landscape. Clouds should appear soft in texture and delicately defined. Above all, they should have roundness, and not be portrayed as flat patches on a white ground.

Film is to be preferred to glass for cloud-negatives, for the reason that it may be printed from the reverse side, so that the shadows on the clouds may be made to coincide with the direction of the shadows in the landscape.

The horizon-line must be included in the field of the lens, because clouds taken some distance above the horizon will be an anachronism when introduced into the sky of a landscape and adjusted along its horizon-line. Then, too, the inclusion of the horizon-line in the cloud-negative obviates the possibility to make a mistake in the adjustment of the negative and print the clouds upside-down as has been done many a time and oft.

Development of the negative should be carried just far enough to get nice gradations from middle-tones to white, and a slow-working developer will enable one to determine when this state is reached. When clouds are introduced into a landscape by the method of double-printing, the printing-in of the clouds should not be too deep, but only enough to give character to the sky and help the composition. If printed too deep, they may appear as aliens and not as a part of the landscape itself.

March is the last month of this season in which to make pictures of winter wood-interiors. The amateur who wishes to enter the Guild contest of "Woods in Winter," which closes March 31, should make the most of the early March days. In sheltered spots, buds are already swelling, and before one realizes the fact, the trees will be covered with the springing leaves. There are trees, too, which blossom before they put forth

leaves. Soft maples belong to this class, and we all know the graceful tag-alders, and the soft, furry pussy-willows. Indeed, there are many trees and shrubs which we shall find perfect surprises to us in March, if we have hitherto known them in their later spring and summer finery only. Buds and blossoms of early trees and shrubs are marvels in their way. Therefore, we may expect to catch and keep picture-marvels during this month. Think of the opportunity to obtain tree-shadow studies, too, with, perhaps, fascinating footprints of the shy, wood creatures, and maybe a stray March hare himself, should he condescend to pause for an instant or two in convenient range.

From these March photographic rambles, one should not forget to bring home with him small branches of trees and shrubs—particularly those of the willow-family; branches from trees that blossom before the leaves are out and, likewise, those which don bridal finery early, such as the wild-cherry, plum, and crab-apple. These twigs placed in water, and in a warm room, will soon put forth in succession, leaves—or buds, as the case may be—and presently, blossoms. A branch of a cherry-tree, thus forced in water, makes an interesting, progressive photographic study. The branch should be placed in a vase which is low in tone and simple in line. It should be first photographed within a day or two after it has been brought indoors; then photographed again when the buds are swollen enough to make a distinct difference in the appearance of the branch. The successive negatives should be made, perhaps, two or three days apart, as the buds swell and open, and the leaves appear. One must be careful to make each negative with the branch in the same position and the photographic images should be all of the same size. Studies of this kind are not only interesting to make, but they come under the head of decorative work, and may be used in many ways which will suggest themselves to the versatile amateur.

Later in the month, one will have opportunities to photograph the farmer at his spring work. If one lives far enough away from civilization to be free from modern machines which do so much of the work formerly accomplished by hand, he may be fortunate enough to get some very spirited pictures. If one can find a farmer sowing grain, one may be able to make an excellent study. There are few pictures which express more life and action than does "The Sower," by Millet. The composition is very simple. A man with a bag of grain is striding across a ploughed field. As he goes, he scatters the grain. The lines of the figure are drawn in such a spirited manner the man actually seems to be in motion. Of course, one cannot hope to attain in a photograph so splendid a composition as is this remarkable picture, but the treatment of the subject suggests what may be attempted with the camera. The modern method of planting grain with a machine, while it facili-



WAITING FOR SANTA  
CLAUS  
T. W. KILMER  
FIRST PRIZE  
CHRISTMAS-CARDS



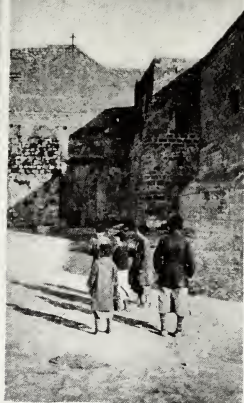
tates and lightens the labor, is obviously less picturesque than the old way of scattering it by hand, and gives no opportunity to produce an artistic genre-study.

In taking a picture of a man at work outdoors one should be watchful of the background. A slight change in the position of the camera often makes a vast difference in the artistic merit of the finished picture.

On the point of view chosen depends the value of the picture from the artist's standpoint. One way to select a pleasing composition is to practise the method of the painter and look at the scene through half-closed eyes. When one shuts out the detail in this way it enables him to see the forms and positions of the objects ; to distinguish the harmonious arrangement of lines and spaces. It enables one to judge the lights and shadows

whether they are in pleasing contrast ; in broad masses ; or if the lights are scattered.

On any of your visits to a picture-gallery have you rolled up your catalog to make a tube and, through it, looked at a picture ? If not, you will be greatly surprised at the change in the picture when viewed through the small tube, and its appearance when viewed without this device. Through the tube, the whole picture falls at once into harmonious balance of lights and shades ; the perspective is a real perspective, not an imaginary one ; the different parts of the picture exhibit a correct balance of lights and shades ; and a hundred points not observed in the open scrutiny seem actually to flash forth when viewed through this improvised tube. The effect is much the same when one looks at



a landscape through half-closed eyes, and observes the forms, lines, lights and shadows, rather than the actual scene itself. Studying a landscape in this manner one learns to look for lines and form rather than for detail, and discerns what to reject and what to include in a composition.

If one applies this method of observation when he selects a landscape-view he will produce a meritorious composition rather than a replica of some uninteresting scene.

✕

EVERY amateur should have some purpose in his photographic work. He should choose some phase of photography which appeals to him and employ his best efforts to the accomplishment of something really worth while. It does not matter so much what subject one chooses, but it does matter what spirit he puts into his work. "A man's reach should exceed his grasp." One must never be content with one's handiwork, but should continue to strive to produce something better.

### Lantern-Slides by Contact-Printing

THE lantern-slide has always been a part of photographic work which has a great fascination. One has no sooner become somewhat proficient in negative-making, than he aspires to the lantern-slide. Unless one has the necessary apparatus, lantern-slides by reduction are beyond his power to attempt, but he may make as many slides from his negatives as he chooses, by the simple process of contact-printing. The negative is put in the printing-frame, a lantern-slide plate adjusted over the part from which the print is to be made, the frame shut, and the plate exposed to lamp- or gaslight the same as when one makes a gaslight-print. Most amateurs use a camera which takes a 4 x 5 plate, which is an inch or more larger than the regulation lantern-slide plate. Therefore one must select from his negatives those which can bear a loss of dimensions without affecting the composition of the print. As most photographic-prints are improved by trimming, one will find he has plenty of negatives of suitable subjects for slides.

NIGHT BEFORE CHRISTMAS

M. A. YAUCH

THIRD PRIZE — CHRISTMAS CARDS



The negatives must have plenty of detail, but no marked imperfections, such as pinholes. Every blemish in a negative is magnified many diameters when enlarged and thrown on the screen; and so one will find himself restricted in his selection of negatives suitable for slides.

The smaller cameras have excellent lenses and the negatives have fine gradations of halftones, while the detail is clear and sharp. Slides made from negatives of this class come out clear and brilliant when thrown on the screen. Even the tiny negatives made with the vest-pocket camera or watch-cameras make excellent negatives for lantern-slides.

The lantern-slide image is always enclosed in a mat, and one may print from the negative without shielding any portion of it; for, when the slide is mounted, the mat will cover all the undesirable parts of the picture.

The development of the lantern-slide is a much more interesting process to watch than is the creation of the image in a gaslight-print. In the slide the image seems to have much more depth, and to show up more sharply than in a gaslight-print from the same negative.

Any developer which will produce a good negative will make a good lantern-slide. The proper moment to

stop development is when the shadows show detail distinctly, and before they get very dark. The slide is not to be used as a negative, but is to have its image much enlarged, and if the development is carried too far the reflection on the screen will show dense and muddy blacks, instead of well-modeled shadows.

It is very pleasant work to finish the slide ready for the lantern. All of the necessary material may be found at the dealer photo-supply houses — gummed strips just the right length to bind the slide and cover-glass together; disks for marking and gummed strips for titles. A convenient little article to facilitate the work of binding slides is a small clamp or vise on a standard. The slide and cover-glass are placed in the clamp and thus one has both hands free to adjust the binding and press it into place. The slide may be turned in the clamp so as to bring to the top the edges on which the binding is being applied.

A set of lantern-slides of interesting subjects is always a source of pleasure. A projecting-lantern may be bought for a very reasonable sum, and with slides and lantern one is never at a loss to provide an entertainment for his friends.



C. C. HOLLIS SECOND PRIZE—BEGINNERS' COMPETITION GENERAL—OUTDOORS

### How to Filter Solutions

PHOTOGRAPHIC solutions should be clear of dirt or sediment of any kind, to ensure their perfect action. If a developer has small specks or bits of dirt in it, these will settle on the film during the development of the plate, and will cause what are known as pinholes. When a solution is not clear, it must be filtered. There are two ways of doing this. One way is to put a small plug of absorbent cotton in the neck of the glass funnel, pour the liquid into the funnel, and let it leach through the cotton into some receptacle. The dirt in the liquid will be caught and retained by the cotton, and the liquid itself will be clear. Another, and the better way to filter solutions, is to use the filter-paper prepared expressly for this purpose.

Filter-paper is a porous paper of tough fiber. It is free from impurities, and may be bought either in sheets, or cut in circles. The latter is the more convenient form. To allow the liquid to penetrate the paper easily, the circle is folded so as to form creases in the paper. First, fold the paper together to make half a circle; then, begin at the center of the fold, turn the paper first one way and then another, in small folds, in the manner in which a paper fan is folded. When the folds are opened, the paper will have a bellows-like appearance, and fit the shape of the funnel. Do not press the folds down at the point very tightly or a hole may be made in the paper.

The liquid should be poured into the filter very carefully so as to avoid a possible tear. The liquid will find its way through the paper, free from all impurities.

When the solution is filtered wash the funnel, and throw away the filter-paper. A glass funnel is much better to use in photographic work, than one of rubber or agate, as it does not corrode.

Solutions that have been used, always should be filtered before being used the second time. Platinum developer may be used over and over again, but after it has been once used, it becomes full of black specks which settle at the bottom of the bottle or vessel into which the liquid is poured. These particles must be removed from the developer before it is fit to use again. The filter-paper will clear the liquid quickly and successfully.

Filter-paper is one of the articles which the amateur should keep in stock, for it is a very useful commodity, and saves material which otherwise would have to be thrown away.

### An Element of Success

To make a truly successful photographer one must cultivate the habit of observation. One of our noted writers—the late Edwin Whipple—said that observation was the rarest of all mental operations. One can prove the truth of this statement by simply taking careful note of the things along a way which is a familiar one to him. If he looks about him as he walks, he will find that there are hundreds of objects of which he had not before taken note. They were there, but the eye, not trained to observe, sees only the principal objects and they, too, sometimes convey so little impression to the brain that, were he asked to name them in order, he would find himself unable to recall even a very great number. Some persons have their powers of observation so cultivated that they can name the furnishing of a room, for instance, though they have seen it only the once; or they can tell the fashion and color of many gowns seen at a large gathering. It is not curiosity which makes this possible, but simply because the person has learned to use his eyes.



SUNSET

ADRIENNE OOSTDYK

FIRST PRIZE — BEGINNERS' CONTEST

GENERAL—OUTDOORS





## The Round Robin Guild Monthly Competitions

*Closing the last day of every month.*

*Address all prints for competition to PHOTO-ERA,  
The Round Robin Guild Competition, 383 Boyl-  
ston St., Boston, U.S.A.*

### Prizes

*First Prize:* Value \$10.00.

*Second Prize:* Value \$5.00.

*Third Prize:* Value \$2.50.

*Honorable Mention:* Those whose work is deemed worthy of reproduction with the prize-winning picture, or in later issues, will be given Honorable Mention.

Prizes may be chosen by the winner, and will be awarded in photographic materials of any nature sold by any dealer or manufacturer who advertises in PHOTO-ERA.

### Rules

1. These competitions are free and open to all photographers, whether or not subscribers to PHOTO-ERA.

2. As many prints as desired, in any medium except blue-print, may be entered, but they must represent the unaided work of the competitor from start to finish, and must be artistically mounted. Sepia-prints on rough paper are not suitable for reproduction, and such should be accompanied by smooth prints on P. O. P. or black-and-white paper having the same gradations and detail.

3. The right is reserved to withhold from the competitions all prints not up to the PHOTO-ERA standard.

4. A package of prints will not be considered eligible unless return postage at the rate of one cent for each two ounces or fraction is sent with the data.

5. Each print entered must bear the maker's name, address, Guild-number, the title of the picture and the name and month of the competition, and should be accompanied by a letter sent SEPARATELY, giving full particulars of date, light, plate or film, make, type and focus of lens, stop used, exposure, developer and printing-process. Enclose return-postage in letter.

6. Prints receiving prizes or Honorable Mention become the property of PHOTO-ERA. If suitable, they will be reproduced, full credit in each case being given to the maker.

7. Competitors are requested not to send enlargements greater in size than 8 x 10 or mounts larger than 12 x 15 unless they are packed with double thicknesses of *stiff* corrugated board, not the flexible kind, or with thin wood-veneer. Large packages may be sent by express, Section D Rates, very cheaply and with indemnity against loss.

### Subjects for Competition for 1912

January — "Winter-Landscapes." Closes February 29.

February — "Woods in Winter." Closes March 31.

March — "Window-Portraits." Closes April 30.

April — "Spring-Pictures." Closes May 31.

May — "Decorative Treatment of Shrubs and Flowers." Closes June 30.

June — "Outdoor Portraits." Closes July 31.

July — "Tree-Studies." Closes August 31.

August — "Outdoor-Sports." Closes September 30.

September — "Street-Scenes." Closes October 31.

October — "Autumn-Scenes." Closes November 30.

November — "Interiors with Figures." Closes Dec. 31.

December — "Cats and Kittens." Closes January 31.

### Awards — Christmas-Cards

*First Prize:* T. W. Kilmer.

*Second Prize:* Anson M. Titus.

*Third Prize:* M. A. Yauch.

## BEGINNERS' COLUMN

### Quarterly Contests for Beginners

*In these contests all Guild members are eligible PROVIDED THEY HAVE NEVER RECEIVED ANY PRIZES OR HONORABLE MENTIONS in the past, FROM ANY SOURCE, AND PROVIDED ALSO THAT THEY HAVE NOT BEEN MAKING PHOTOGRAPHS MORE THAN ONE YEAR.*

All prints submitted, except prize-winners, will be returned if postage is sent in a separate letter with the data. See rules 4 and 5 in opposite column.

### Prizes

*First Prize:* Value \$5.00.

*Second Prize:* Value \$2.50.

*Third Prize:* Value \$1.50.

*Honorable Mention:* Those whose work is worthy will be given Honorable Mention.

### Subjects for Competition

General — Indoors. Closes April 15, 1912.

Landscapes with Figures. Closes July 15, 1912.

Summer-Scenes. Closes October 15, 1912.

Street-Scenes. Closes January 15, 1913.

### Awards — Beginners' Competition

#### General — Outdoors

*First Prize:* Adrienne Oostdyk.

*Second Prize:* C. C. Hollis.

*Third Prize:* H. R. Wheeler.

*Honorable Mention:* James Huff, Jr., Ray Lingwood, Howard J. Koch, E. C. MacBride, Charles P. Peckham, H. C. Ramsdell, St. John Reynolds, J. Rodney Swelting, L. H. Uhl.

### The Beginners' Competition

THE quarterly contest for beginners which closes on April 15 has in one sense a subject of wide latitude, and in another a restricted one. The latitude is wide because the amateur may select any subject he chooses; and it is restricted because, whatever the subject chosen, it must be photographed indoors. At first thought it would appear that the subjects themselves were limited to two, interiors with figures and interiors without figures. Now there is nothing said about the kind of interiors in which the picture shall be made. This gives one a chance to choose any sort of interior from a barn to a lofty cathedral. There is no reason why the boy or girl who lives on a farm may not make a picture of a barn-interior, and for a subject — if he wishes one — there are the cattle in their stalls, the favorite pony, the chickens, or any of the farm-pets that are housed in the barn. Modern barns are light and airy; and, if one selects a sunny day, uses a rapid plate and a large stop, he can get a very good picture of a barn-interior which shall include some of its occupants. Possibly one's house has an interesting garret. If so, a picture of the garret would make an interior view a little out of the ordinary. The kitchen of a big farm-house is a good subject for an interior, and, if made when the preparations for a meal are in progress, or some household work is being performed, the picture will have an added interest.

AGAWAM RIVER  
H. R. WHEELER  
THIRD PRIZE  
BEGINNERS' CONTEST  
GENERAL — OUTDOORS



## Answers to Correspondents

*Readers wishing information upon any point in connection with their photographic work are invited to make use of this department. Address all inquiries to ELIZABETH FLINT WADE, 743 East 27th Street, Paterson, N. J. If a personal reply is desired, a self-addressed, stamped envelope must be enclosed.*

GEORGE L. — A **Stock-Solution** is a very strong or concentrated solution which, when any of it is to be used, must be diluted with water. The advantage of a stock-solution is that one has in condensed form the necessary ingredients for a developer, toning-solution, or any of the compounds of chemicals used in photography. Some chemicals do not keep well in solutions, and others keep indefinitely. All stock-solutions should be kept in glass-stoppered bottles; or, if a cork must be used, it should have melted paraffin poured over it, and on the neck of the bottle. This prevents the air from coming in contact with the liquid and causing it to decompose.

BEN. L. NEWTON. — A **Bleaching-Solution** for Bromide Prints which are to be redeveloped, is made as follows: — Ammonia (liquid) 3 minims; potassium bromide, 45 grains; potassium ferricyanide, 105 grains; water, 1½ oz. The prints will bleach in this solution in from three to five minutes. As soon as they are bleached enough, wash them in three or four changes of water, and redevelop. The price of lantern-slide plates is 55c. a dozen; and of cover-glasses for slides, 25c. a dozen. See present number on how to make lantern-slides by contact-printing.

MORRIS EDWARDS. — **Bromide Enlargements** may be **Toned** to a sepia by the same process used for gaslight-prints. The print is first made, developed, and fixed. It is then bleached, and redeveloped in a developer which gives a sepia tone to the finished print. Sepia-toned bromide-prints are very pleasing in color.

SARA KLEIN. — The **Diaphragm** about which you ask is called the "Iris." It is a very ingenious piece of apparatus, being constructed of overlapping-metal plates which slide past each other and allow these openings to be made of any desired size.

ELMER TANNER. — To **Render your Blue-Print Postals Glossy**, use the varnish which comes specially for such work. It is called **Leto varnish** and may be had of J. H. Lewis whose advertisement appears in this issue. The circular spots on your plate, in which the detail is very much weaker than the rest of the negative, is due to air-bells forming on the surface of the plate when it was put into the developer and therefore the solution could not act on the places thus covered. There is no way to remedy this state of the negative, so it would be wise to throw it away and make a new one.

H. E. B. — The **Staining of your Prints** is undoubtedly due to the use of old hypo. The bath had become oxidized and had also lost its strength, and your prints are not only stained, but they are imperfectly fixed. There is no remedy for them. Throw them away and make new prints, and remember that fresh hypo should always be used for prints.

A. S. L. — The **Formula** which is given in "Parts" instead of specific measure may be any amount the user pleases. If the formula calls for water, 20 parts, then one may use either ounces or drams, but whatever unit of weight is used it must be the same for all other parts. The term "parts" is usually very puzzling to a beginner, and is seldom used in present-day publications.

**LOIS HILLS.**—The **Reddish Spots on Your Prints** are due to the fact that you were not careful in the handling of the paper before toning it. The fingers coming in contact with the sensitive surface of the paper injure it, and in the after toning and fixing, wherever the fingers touch the surface of the paper red spots will appear. They may be removed by dipping a piece of absorbent cotton in the toning-solution and rubbing the spots gently. The abrasions or marks on your prints may be removed by rubbing them with alcohol.

**ALLEN, D. S.**—**To Make a White Ink,** use artists' zinc-white water-color, thin with water till it flows readily, then add a few drops of thick gum-arabic solution to each ounce of the liquid. When the bottle stands for any length of time, the paint will settle to the bottom, but a vigorous shaking will restore it to its former state.

**E. R. TURNER.**—**To Copy Exact Size of Original,** the distance of the copy from the ground-glass should be four times the focus of the lens. Place the copy upside-down for ease in focusing correctly. Script as well as print may be copied in the exact size of the original.

**W. I. C.**—**Do Not Dust Your Plates** after exposure in the camera. Such a course will nearly always leave fine marking on the film owing to the brush being used roughly, or the brush itself having rather stiff bristles. In cold weather the drawing of the brush across the plate, in a sense, electrifies it and it attracts to itself tiny specks of dust which it would not do if transferred at once from the plateholder to the development-tray.

**DANIEL S.**—**A Reflector for Portrait-Work** is some white material like a sheet arranged on the shadow-side of the person who is being photographed so as to lighten the shadows and get better modeling in the face. If one side of the face is toward the light and the other in shadow and no reflector is used, the side of the face in shadow will have little or no detail and there will be abrupt and harsh contrasts between the highlights and the shadows. The use of the reflector is to lighten the shadows sufficiently to get detail, but not to produce a highlight.

**HELEN FORBES.**—**Developer** in which **Metol** is the only developing-agent is made as follows: Metol, 75 grains; sodium sulphite (dry), 240 grains; sodium carbonate (dry), 60 grains; water, 10 oz. The negatives produced by the developer have no strong highlights nor deep shadows. Though they are somewhat lacking in contrast they have good detail. This developer is an excellent one for portrait-work where one wishes a soft negative. A negative of this character is one of the best for platinum paper.

**BEN. WALKER.**—**The Pinkish Stain on your Negatives** which are made on orthochromatic plates is probably due to your using a plain hypo bath for fixing instead of an acid. To clear your plates make up a solution of citric acid, 120 grains; ferrous sulphate, 240 grains; water, 8 oz. Place the plates in this bath and let them remain from ten to fifteen minutes, when the stain will have disappeared. This is also an excellent clearing-bath for pyro-stained negatives.

**M. M. KANE.**—**Your Blue Prints which were Spoiled by Being Over-Printed** may be bleached out to good prints by soaking them for a few minutes in a five-per-cent solution of sodium bicarbonate. They lose color gradually, and, just before they are bleached quite enough, remove from the bath and wash well for a few minutes. If prints have been dried before bleaching they should be soaked in clear water for a few minutes till they are limp, then transferred to the bath, and afterward washed thoroughly.

## Print-Criticism

*Address all prints for criticism, enclosing return postage at the rate of one cent for each two ounces or fraction thereof, to ELIZABETH FLINT WADE, 743 East 27th St., Paterson, N. J. Prints must bear the maker's name and address, and should be accompanied by a letter, sent separately, giving full particulars of date, light, plate or film, stop used, exposure, developer and printing-process.*

**PLAYING IN THE SAND. C. J. S.**—This picture represents three children playing in the sand on the shore of some large body of water. The central figure is that of a little girl seated in the sand and, with all the characteristic abandon of a child, she is piling it recklessly on her dainty dress. A little boy at her right has stopped his own play to watch her. An older boy at the left of the picture is busy with his own sand-building. Beyond this boy and at the upper left of the picture is shown two row-boats. The most noticeable fault of this picture is its lack of horizon, and on this account, and the lack of detail in the background, the boats seem to have nothing on which to rest. If the figure of the boy at the left were not so near that of the little girl, the picture might be trimmed off with a marked improvement in the composition, for the two figures, mentioned first, make a pleasing genre-study without the introduction of the third figure. The finish and mounting of the print are excellent.

**THE LITTLE NEEDLEWOMAN. H. F. S.**—This depicts a little child of seven or eight years, who sits close to a window, on the sill of which is a work-basket, some pieces of cloth, and sewing-materials. On a stool at her feet is a doll, staring stolidly upwards. The little needlewoman is busy trying to fashion a dress for her dolly, and the anxious expression on her face would lead one to think that she found the task an onerous one. The pose of the figure is very good, and the arrangement of the objects in the picture well done, but the extremely strong highlights and deep shadows spoil the picture entirely. With a more subdued light, which could be managed by careful adjustment of screens and reflectors, a very interesting picture of this subject might be evolved. It is well worth trying, for pictures of this class are always in demand; but, alas, too many of them are so apparently posed for the occasion, that their chief charm is lacking—that of ingenuousness.

**PORTRAIT OF MR. M. C. N. T.**—In many respects this is an excellent portrait-study. The background is far enough away from the sitter to give the impression of space, and the tone is just deep enough to give a pleasing contrast. The pose is good, and the hands well-placed and subdued in tone. The chief fault of this picture is that the subject wore glasses and the camerist failed to notice that on one of the lenses there was a strong highlight; and that the pose of the head brought the upper edge of the other lens across the left eye. The highlight on the one lens prevents that eye being seen at all; while the other is disfigured by the line of the lens, as mentioned. Perhaps the one thing that ought to be observed first, when posing a person who wears glasses, is to so adjust the light that no highlight shows on the lens of the glasses. In this instance the neglect of this important point is to spoil what would otherwise be a very good portrait-study. Why not try this same subject and pose, and send the improved picture for criticism? The only way to succeed in this world is to keep on trying, and every one knows that "nothing succeeds like success."

# THE CRUCIBLE

A MONTHLY DIGEST OF FACTS FOR PRACTICAL WORKERS

*With Reviews of Foreign Progress and Investigation*

Conducted by WILLIAM H. KUNZ

Readers are encouraged to contribute their favorite methods for publication in this department  
Address all such communications to The Crucible, PHOTO-ERA, 383 Boylston Street, Boston

## A New Bromoil Bleacher

The *Amateur Photographer and Photographic News* had an article recently which gave a new bleacher for bromoil which requires no acid-bath. The following formula is said to work well with most brands of bromide-paper, and is very economical in use:—

Potassium Bromide	10%	sol.	.....	4	parts
Copper Sulphate	10%	"	.....	6	"
Potassium Bichromate	10%	"	.....	2	"
Water	.....	.....	.....	40	"

A drop or two of pure hydrochloric acid should be added to clear the cloudiness of the solution. The solution may be used repeatedly, and should be at a normal temperature of 65°. When bleached, the print is given a short wash in water at 65° F. and fixed in

Hypo	.....	3	oz.
Potassium Metabisulphite	.....	1 1/2	"
Water	.....	20	"

Use fixing-bath at 65°, and wash prints thoroughly. To raise the image the print may be soaked in water 80° F. It is ready then for pigmentation.

## Enlarging without a Condensor

A GREAT many amateurs feel that they would like to make bromide enlargements, if it were not for the expense of a pair of condensing-lenses (a condensor). The writer has used three methods of enlarging without the use of a condensor and with quite satisfactory results. The first method was to make a small stand that would hold three ordinary Welsbach lights close together in a row. The piping for this can be procured at almost any hardware store at small expense. Back of each light set two mirrors to form a V, otherwise use a reflector of tin bent half round. This composite of lamps and reflectors is placed at a distance of about six inches back of a frame containing two sheets of ground-glass one inch apart. These pieces of ground-glass should be a little larger than the negatives to be enlarged. If desired, the frame holding the ground-glasses can also carry the negative about one inch away from the ground-glasses. The illumination through the negative will be perfectly even and quite powerful.

Another method calls for only one Welsbach light fitted with a round opal shade behind a fish globe filled with water. The writer used a globe twelve inches in diameter which just covered a 5 x 7 plate. The illumination was even and very powerful. The negative was carried in a frame close in front of the globe and as near to it as possible.

The third method is by means of a parabolic reflector with two lights. This is simply a thin white card bent to almost a half-circle with a vertical Welsbach light on each end. Each light has a half-round tin reflector

to throw the light back on the cardboard. Reflectors similar to this are put on the market by Burke & James. All three methods were used in an ordinary room and the enlargements made in a camera, but there is nothing to prevent having the lighting-apparatus enclosed in a light-tight box that is ventilated at the top and bottom. An ordinary camera can be fastened to this, and the image thrown on to an easel in the darkroom.

## Red Spots on Matte Surface Papers

THESE unwelcome blemishes which occur so frequently in toning, and the origin of which leads to many complaints, are the subject of a paragraph by Johann Gaedicke, in a recent issue of the *Photographische Wochenblatt*. This eminent investigator attributes these red spots to traces of greasy matter which cling to the surface of the paper, and which are occasioned by careless handling. He considers the difficulty easy of correction, recommending that the entire surface of the sheet of printing-paper be gone over carefully with a tuft of cotton dipped in alcohol. Afterward it is to be dried, which takes only a few minutes. This cleansing-process must take place *before* printing, because something is taken away from the sensitized surface of the paper and is likely to injure the delicate tones. The treatment with alcohol has the additional advantage that it obviates the formation of air-bells or bubbles, because it makes the surface more cohesive. Besides, the film itself becomes more penetrable and flexible which properties are particularly to be desired in stale papers.

## Stripping Negatives without Hydrofluoric Acid

THE negative to be stripped is immersed for from ten to fifteen minutes in A, water, 100 ccs.; bisulphite of soda at 40° Béaume, 25 ccs. It is then rinsed under the tap or left for fifteen to twenty minutes in the following solution: B, water, 100 ccs.; formalin (40%), 15 to 20 ccs.; sodium carbonate, 5 grammes. (This should be filtered before use.) Rinse for a few minutes and rub the face of the negative lightly with wet sponge or cotton wool. Leave in the rack to dry.

When perfectly dry, cut round the negative about an eighth inch from the border. Lift up one corner with a penknife, and the film can be easily peeled off and is ready to be printed from.

One side of the film is bright and the other dull. There is no possibility of the image being distorted in any way. It remains in its original size exactly, and remains flat. I may note that all my experiments were made on negatives which had been fixed in the following: Water, 1,000 ccs.; hypo, 250 grammes; sodium sulphite, 20 grammes. After complete dissolution add: Sulphuric acid, 5 ccs., stirring all the time. This should not be used until the ingredients are dissolved and the solution clear. — *British Journal of Photography*.

# PHOTOGRAPHIC EXHIBITIONS

Information for publication under this heading is solicited

<i>Society or Title</i>	<i>Date</i>	<i>Place</i>
Eighth American Photographic Salon.	Not furnished.	Apply to Secy., C. C. Taylor, Toledo.
Seventh Annual Exhibition of Photographs.	March 1-30, 1912	John Wanamaker, Philadelphia.
Ninth Salon Toronto Camera Club.	March 25-30, 1912	Toronto, Canada.
Photographic Art and Crafts Exhibition.	May 3-11, 1912	London. Secy., Arthur C. Brookes.
Sixth Annual Exhibition of	Feb. 6-28, 1912	Illinois College of Photography,
PHOTO-ERA Prize-Pictures.		Effingham, Ill.

## Notes on the Use of Exposure-Meters

For those who wish to use a meter that is accurate in all conditions, we can recommend both the Wynne and Watkins. Both depend on the tinting of a sensitive paper to a standard shade, thus giving the exact actinic value of the light. Full directions for use are given with each outfit and the manipulation is very simple. The only thing to remember is that, being sensitive to atmospheric conditions, the test-papers do not always change to the exact color of the shade-guide. For this

reason the depth of color and not merely the shade itself should be judged. An actinometer or exposure-meter is a very useful adjunct to one's camera outfit, for it is so constructed that it measures the correct time of exposure under different conditions of light, speed of plate and size of stop used.

We are sure the reader cannot do better than to familiarize himself with the practical and lucidly-written article on the use of exposure-meters, by M. D. Miller, expressly written for this magazine. It was printed in full in the January, 1912, issue.

## Plate-Speeds for Exposure-Guide

Class-numbers. No. 1, Photo-Era. No. 2, Wynne. No. 3, Watkins

Class 1/3, P. E. 156, Wy. 350, Wa.

Lumière Sigma

Class 1/2, P. E. 128, Wy. 250, Wa.

Barnet Super-Speed Ortho

Iford Monarch

Magnet Ortho

Seed Gilt Edge 30

Class 3/4, P. E. 120, Wy. 200, Wa.

Barnet Red Seal

Defender Vulcan

Iford Zenith

Imperial Flashlight

Eastman Speed-Film

Seed Color-Value

Wellington Anti-Screen

Wellington Xtra Speedy

Class 1, P. E. 111, Wy. 180, Wa.

American

Anso Film, N. C. and Vidil

Barnet Extra Rapid

Barnet Ortho Extra Rapid

Barnet Studio

Cramer Crown

Defender Ortho

Defender Ortho, N.-11.

Ensign Film

Hammer Special Extra Fast

Imperial Special Sensitive

Imperial Non-Filter

Imperial Orthochrome Special Sensitive

Kodak N. C. Film

Kodoid

Lumière Film and Blue Label

Magnet

Preino Film Pack

Seed Gilt Edge 27

Standard Imperial Portrait

Standard Polychrome

Stanley Regular

Wellington Film

Wellington Speedy

Wellington Iso Speedy

Class 1 1/4, P. E. 90, Wy. 180, Wa.

Cramer Banner X

Cramer Instantaneous Iso

Cramer Isonon

Cramer Spectrum

Eastman Extra Rapid

Hammer Extra Fast

Hammer Extra Fast Ortho

Hammer Non-Halation

Hammer Non-Halation Ortho

Seed 26x

Seed C. Ortho

Seed L. Ortho

Seed Non-Halation

Seed Non-Halation Ortho

Standard Extra

Standard Orthonon

Class 1 1/2, P. E. 84, Wy. 160, Wa.

Cramer Anchor

Lumière Ortho A

Lumière Ortho B

Class 2, P. E. 78, Wy. 120, Wa.

Cramer Medium Iso

Iford Rapid Chromatic

Iford Special Rapid

Imperial Special Rapid

Lumière Panchrom C

Class 3, P. E. 64, Wy. 90, Wa.

Barnet Medium

Barnet Ortho Medium

Hammer Fast

Seed 23

Wellington Landscape

Stanley Commercial

Iford Chromatic

Iford Empress

Cramer Trichromatic

Class 5, P. E. 56, Wy. 60, Wa.

Cramer Commercial

Hammer Slow

Hammer Slow Ortho

Wellington Ortho Process

Class 8, P. E. 39, Wy. 30, Wa.

Cramer Slow Iso

Cramer Slow Iso Non-Halation

Iford Ordinary

Cramer Contrast

Iford Half-tone

Seed Process

Class 100, P. E. 11, Wy. 3, Wa.

Lumière Autochrome



# Exposure Guide for March

Calculated to give Full Shadow-detail, at Sea-Level, 42° N. Lat.

For altitudes up to 5000 feet no change need be made. From 5000 to 8000 feet take  $\frac{3}{4}$  of time in table. From 8000 to 12000 feet use  $\frac{1}{2}$  of exposure in table.

Exposure for average landscapes with light foreground, river-scenes, light-colored buildings, monuments, snow-scenes with trees in foreground. For use with Class I plates, stop F/8 or U. S. 4. For other plates, or stops, see tables.

Hour	Bright Sun	Sun Shining Through Light Clouds	Diffused Light	Dull	Very Dull
10 A.M. to 2 P.M.	1/40	1/20	1/10	1/5	1/2
9-10 A.M. and 2-3 P.M.	1/25	1/12	1/5	1/3	2/3
8-9 A.M. and 3-4 P.M.	1/20	1/10	1/5	1/2	1*
7-8 A.M. and 4-5 P.M.	1/10*	1/5*	1/2*	1*	1 1/2*

The exposures given are approximately correct, provided the shutter-speeds are accurately marked. In case the results are not just what you want, use the tables merely as a basis and increase or decrease the exposure to fit the conditions under which one works. Whenever possible keep the shutter-speed uniform and vary the amount of light when necessary by changing the stop.

\*These figures must be increased up to five times if light is inclined to be yellow or red. Latitude 60° N.  $\times 1\frac{1}{4}$ ; 55°  $\times 1$ ; 52°  $\times 1$ ; 50°  $\times 1\frac{1}{2}$ .

For other stops multiply by the number in third column

F/4	U. S. 1	$\times 1/4$
F/5.6	U. S. 2	$\times 1/2$
F/6.3	U. S. 2.4	$\times 5/8$
F/7	U. S. 3	$\times 3/4$
F/11	U. S. 8	$\times 2$
F/16	U. S. 16	$\times 4$
F/22	U. S. 32	$\times 8$
F/32	U. S. 64	$\times 16$

**SUBJECTS.** For other subjects, multiply the exposure for average landscape by the number given for the class of subject.

## 1 8 Studies of sky and white clouds.

1/4 Open views of sea and sky; very distant landscapes; studies of rather heavy clouds; sunset- and sunrise-studies.

1/2 Open landscapes without foreground; open beach, harbor- and shipping-scenes; yachts under sail; very light-colored objects; studies of dark clouds; snow-scenes with no dark objects; most tele-photo subjects outdoors; wooded hills not far distant from lens.

2 Landscapes with medium foreground; landscapes in fog or mist; buildings showing both sunny and shady sides; well-lighted street-scenes; persons, animals and moving objects at least thirty feet away from the camera.

4 Landscapes with heavy foreground; buildings or trees occupying most of the picture; brook-scenes with heavy foliage; shipping about the docks; red-brick buildings and other dark objects; groups outdoors in the shade.

8 Portraits outdoors in the shade; very dark near objects, particularly when the image of the object nearly fills the plate and full shadow-detail is required.

16 Badly-lighted river-banks, ravines, to glades and under the trees. Wood- interiors not open to sky. Average indoor portraits in well-lighted room, light surroundings.

## Example:

The factors that determine correct exposure are, first, the strength of light; second, the amount of light and dark in the subject; third, speed of plate or film; fourth, the size of diaphragm used. To photograph an open landscape, without figures, in March, 10 A.M., bright sunshine, with plate from Class I. R. R. Lens, stop F/8 (or U. S. 4). In the table look for "hour," and under the column headed "Bright Sunshine," note time of exposure, 1/40 second. If a smaller stop is used, for instance, F/16, then to calculate time of exposure multiply the average time given for the F/8 stop by the number in the third column of "Table for Other Stops," opposite the diaphragm chosen. The number opposite F/16 is 4. Multiply  $1/40 \times 4 = 1/10$ . Hence, exposure will be 1/10 second.

For other plates consult Plate-Speeds Tables. If a plate from Class 1/2 is used, multiply the time given for average exposure, F/8 Class 1, by the number of the class.  $1/40 \times 1/2 = 1/80$ . Hence, exposure will be 1/80 second.

**PLATES.** When plates other than those in Class I are used, the exposure indicated above must be multiplied by the number given at the head of the class of plates.

## LONDON LETTER

CARINE AND WILL A. CADBY

It is not an exaggerated statement to say that the English photographic event of the month is the exodus to Switzerland. Eighteen thousand English men and women, like migratory birds, have quitted the fog and the damp, the rain and the mud of their native isles, for the sun and the snow, the sports and the fun of winter-life in high Swiss villages. And with them have gone—and herein lies the photographic importance of the event—nearly *eighteen thousand* cameras! Scarcely one winter-visitor comes without a camera, and a considerable number carry more than one, so I do not think the estimate is far from the truth.

Eighteen thousand cameras, all loaded with some sort of plates or films, that are exposed with prodigality on skaters, ski-ers, tobogganers, and the ever-varying landscapes. Think of the importance of this—at least to the manufacturers of materials and apparatus—coming, as it does, at an absolutely dead and stagnant season of the year, photographically.

That much good, and even artistic, work is the outcome of this "cannonade" of photography, is proved by the enormous output of Swiss photographs in the press. From before Christmas to the end of February the doings at Swiss winter-stations are copiously chronicled and illustrated in every variety of English newspaper, from the half-penny daily up through the weekly journals, and on to the sedate monthlies, which blossom into poems on snow, with photographs as illustrations. Many celebrities—titled and political—join in the migration, and their doings are closely followed and "snapped" and the results absorbed by editors.

Here, then, is a chance for the semi-professional to make photographic ends meet. Often he will be in a position to get a better snapshot of some group of well-known persons than a professional; and if he does his work well, and gets his prints off at once, he is sure of both ready publication and profit. And there is really no reason why our hobby should not contribute to its support in this way; for, after all, the expenses of a lavish "snaphooter" are not light, particularly those of the inexperienced worker.

This matter of expense applies just as much to Americans as to English, for few photographers, the world over, are millionaires, and there are very few amongst the number who scorn remuneration for their work; for besides the actual money-value there is the satisfactory feeling that our fellowmen hold our photography in such esteem, that they are willing to pay for it. This subject might with advantage be more fully dealt with in the photographic press.

The English photographic weekly, *Photography and Focus*, has some very sensible notes in the current issue on one of the common errors of the beginner, that I do not remember ever to have seen mentioned before. The beginner sees a reproduction of a successful photograph and immediately sets about to discover the technical data that accompanied its making, and thinks that if he can but find out the stop, plates, camera, etc., which were used by the experienced photographer, he himself is assured of a similar success.

Of course a very little reflection—if he would only think—would convince him, that however exactly he duplicated the technical details and apparatus of the man with experience, he would be no nearer success, unless he possessed the seeing eye and the artistic feel-

ing which really are the essentials. Special plates and expensive apparatus *may* be conveniences, but they cannot make a picture without the artist behind them. A "brownie" is just as efficient in picture-making as the most expensive camera, and because of its simplicity the beginner is less likely to go astray with it than with more complicated apparatus. Although a camera of this class may narrow, in certain conditions, the scope of one's work, certainly, it does not preclude artistic expression.

The reference to small cameras reminds me to chronicle that skiing—which yearly absorbs more of the energies of winter-visitors to the Alps—is partly responsible for the amount of attention that makers have given lately to the smaller and more compact varieties of cameras. On skiing trips when lunch, extra wraps and the camera have to be carried in a rucksack on the back of the ski-er—both weight and bulk are serious considerations. Hence ski-ers naturally select small sizes, and, as many of them are expert photographers as well as good ski-runners, a demand has sprung up for cameras that are small and yet have most of the movements of larger apparatus. A favorite size of camera is  $2\frac{1}{2} \times 3\frac{1}{2}$  inches, which carries the  $2\frac{1}{4} \times 3\frac{1}{4}$  inch film-pack. In experienced hands, this size—if fitted with a very rapid lens such as the Zeiss Tessar working at  $F/4.5$ —is equal to any emergency, and the resulting negatives can be amplified enormously without it being possible to detect that they are enlargements.

"You don't know what winter is in England," remarked some Americans to-day, and then they went on to tell us about their American winter of which this Swiss one reminded them. No wonder we English flock to Switzerland, for we don't see a white world where every conveyance is on runners instead of wheels, and where there are swift ice toboggan-runs and skiing to be had just out of the town. Unless we poor people come away we have to put up with damp and gloom. Our photographs are all underexposed, our platinum paper deteriorates, p.o.p. is so long printing that we continually forget the frame and get it overdone, and chemicals and water are too unpleasant and cold to bother with.

Here, everything helps to encourage photography. The change to sunshine and brightness stimulates, and we are no longer so dependent on such a remarkably-rapid lens. There are plenty of fellow-photographers with whom to compare notes, and several familiar photographic spirits from London to prevent our feeling too much out of the world.

Last week at Adelboden there was Mr. Wareham Smith of *Daily Mail* fame to be seen at tea with genial Mr. Bolton, who has been the business-manager of *The Amateur Photographer* through the reigns of three editors. There was a third individual at their table. No wonder he looked so cheery, for he hailed from the head-office of Kodak; and it must have warmed his heart to see such an array of his firm's cameras in evidence and all so busy, too, using—or wasting!—so many miles of film.

At Mürren there are a good many socially-important persons. It is said fairly to "bristle with titles." The Duchess of Marlborough is one of them, and two well-known London papers have sent out photographers to "shadow" her, and whatever efforts she makes in the way of winter-sport are recorded for the London papers. One can but wonder how this appeals to the Duchess. There are not many of us who would welcome our first steps in ski-ing being immortalized and made public; but, no doubt, the photographers are tactful and "press the button" only when the Duchess is in a graceful attitude. Being, probably, American born, the good lady can enjoy the humor of it all.

## BERLIN LETTER

MAX A. R. BRÜNNER

IN sentimental Germany many persons, particularly those between the ages of ten and twenty, keep a diary in which they record faithfully whatever has happened to them which they deem worthy of preservation. Some enter these notes each day, others are satisfied with a note every week. During vacations and journeys of all kinds the number of such diary-lovers is much larger, and persons of all ages participate in this peculiar passion. After a year is over, a new book is begun, and it is, indeed, a pleasure to read the diary which one wrote, ten, twenty, or more years ago.

There are happenings in everybody's life, however, which cannot be made clear enough by even an elaborate description, while a picture at once recalls the past events and these diaries have been illustrated sometimes by simple sketches. In former days these family-chronicles—as we might call them—had, often, a great importance, and our knowledge of many political and historical events is due to these private records. Our modern, hurried age does not give one sufficient time to look back and enjoy pleasant retrospects, much less to record them, and the habit is not now so much in vogue. When photography became known fifty or sixty years ago, a new kind of family-chronicle developed. These were the well-known family picture-albums, a collection of pictures only, unaccompanied by text. A photograph made twenty or thirty years ago has a certain fascination, as it was individual work done with accuracy. Gradually this art became a trade, and thus the esthetic quality of such albums has diminished. Then, too, there are now so many sizes of pictures—also the American style of large, flexible mounts has been introduced—and thus to collect family-pictures in such an album is made difficult. A German firm has lately issued a "Chronos-Memorial," which is a combination of the diary and old-fashioned photograph-album. One white leaf with a border alternates with a gray or brown one. On the former is to be recorded the biography and occurrences of one's self and family, while on the opposite page is pasted either the amateur pictures, or professional portraits. Of course such photograms must be unmounted. Tissue-paper leaves and blotting-paper are also bound in the book. It is very likely that this new way to keep the illustrated history of one's self and family will find many followers.

An important event took place at the end of 1911 in German photographic literature. Our two leading papers *Die Photographische Rundschau* and *Photografische Mitteilungen* were amalgamated and now appear semi-monthly as one organ and at the old price. The well-known publishers, Knapp, of Halle, and Schmidt, of Berlin—who doubtless have published more books on photographic subjects than any other firm in the world—and the editors, P. Hannecke, Mathies-Masuren and Professor Luther, are the guaranty that the new journal will do its best to promote photography in the German Empire.

As regards photographic exhibitions, the years 1912 to 1914 will see some large undertakings. Heidelberg—that famous university town which gave the title to one of our most popular musical comedies, "Old Heidelberg," which has been performed in England over one hundred times and in the United States—is to have a photographic exhibition from June 23 to July 7. Its purpose is to give a good illustration of the present state

of the photographic art and industries. There will be three departments: professional photography; amateur; and science. This latter department will include surgery; criminology; military science, etc.

Photographic products, both foreign and domestic, will be exhibited, and in one section will be shown, arranged in chronological order, the development of photography. Illustrated lectures will be an added attraction, and the annual meeting of the professional photographers of Germany will be held sometime during the exhibition.

At the same time of the year a similar exhibition is to be held in St. Petersburg which promises to be the leading feature in the photographic world of Russia. Applications for entries in all its seven departments have been received from Germany, England, France, and Belgium. The committee in charge is composed of professional and amateur photographers, editors of leading trade papers, representatives of industries, dealers, reproduction concerns, etc. The Imperial Railway Administration has decreased the freight rate 50% within the whole empire for all goods destined for the exhibition. Gold, silver, and bronze medals, and diplomas of societies will be awarded. Full particulars can be obtained of the committee, Kanskaja, No. 5, St. Petersburg, Russia.

As we know, the Czar's domains are almost unknown as regards photographic achievements. This is true, also, of Bulgaria, where a photographic exhibition is to be held in 1912, in her capital, Sofia. But in contrast to Russia, the Bulgarian government does not favor the project, nor will any decrease in freight or customs be granted. The Munich International Exhibition of 1913 was reported in the January issue of PHOTO-ERA. Now another project is contemplated, viz., to hold at Leipzig, in 1914, an international exhibition for the book-trade and graphic arts. This Saxonian city is the center, not only of the German book-trade, but that of the whole globe. Nine-tenths of all German books are either published or procured here, and Germany undoubtedly produces more books than any other nation. The "Buchgewerbehause" and the "Gutenberghaus" are noted signs in this old city, and attract many visitors. The above plan was proposed no less than twenty-five years ago, and some preparations have been made since 1910. The Director of the Royal Academy for Graphic Arts and Book-trade, Leipzig, suggested this exhibition in honor of the Academy which, in 1914, will celebrate its one hundred and fiftieth years' anniversary. The Saxonian government has placed 200,000 mark at the disposal of the management; while the city of Leipzig will spend 50,000 mark, and give free a space of 400,000 square meters. There will be nine groups of exhibits; graphic arts and bookprinting; instruction; paper manufacture (including sensitized paper); photography and methods of reproduction; processes of printing and bookbinding; libraries; teaching-materials; machines and devices; hygienic and social matters. A meeting has just taken place in which two hundred delegates from all sections of the empire participated, and it was announced that the undertaking will reach a high artistic and practical level. It will not be a show after American style, with sensational, tasteless attractions, and even the unavoidable amusement section will be organized by artistic, not by mere business men. Each department is to be divided into various groups, and, as regards photography, a full exhibit of this art and its indispensability to the book-trade as well as illustrated periodicals will be clearly demonstrated. This exhibition doubtless will be one of the most complete of any similar one previously given, and one well worth a visit.

## BOOK-REVIEWS

*Books reviewed in this magazine, or any others our readers may desire, will be furnished by us at the lowest market-prices.*

**CUBA AND HER PEOPLE OF TO-DAY.** By Forbes Lindsay. Illustrated from original and selected photographs by the author. Price, \$3.00. Boston: L. C. Page and Company.

No island has been more in the public eye during the last thirty years than that of Cuba. The sanguinary war of independence, waged by a brave people against cruel oppressors, developed men of heroic mold. Even since the United States helped the island to gain its independence, it has courted attention in many ways. The destruction of the U. S. warship "Maine" has been the source of excitement until the removal, only recently begun, of the wreck disfiguring the harbor of Havana. The country is extremely beautiful in natural scenery and rich in natural resources, with opportunities to accumulate great wealth by the owners of plantations which yield sugar, tobacco, etc.; in enormous quantities. These and other features make the island of Cuba interesting to Americans as well as to Europeans, and the former are rapidly appreciating the numerous advantages afforded by this beautiful neighboring island, and already old and well-known winter-resorts in this country and elsewhere are forsaken in favor of the Queen of the Antilles.

Mr. Lindsay has given us a valuable, accurate and attractive account of the history and progress of the island previous to its independence; a description of its physical features and its people; and, in particular, an examination of its present political conditions; its industries; natural resources and future prospects, together with authentic information and practical suggestions designed to aid the prospective investor, settler or traveler. The many admirable photographs and several large and well-drawn maps throughout the book help greatly to understand the text of the book.

At this time of the year thousands of Americans are making visits to the island, and, for this reason, Mr. Lindsay's volume will be of inestimable assistance to them.

**THE BRITISH MUSEUM: ITS HISTORY AND TREASURES.** By Henry C. Shelley. Forty illustrations from original photographs. Sumptuous binding. Price, \$4.00. Boston, U. S. A.: L. C. Page and Company.

The constant desire for a change, unfortunately in the direction of matters that are frivolous and shallow, characterizes also foreign travel, to a large extent. Thus, many of the most worthy objects of interest in Europe are being sadly neglected by American tourists, in favor of meretricious objects and activities. One of the greatest sources of interest, education and wonder is the British Museum, once filled with American tourists during the travel season, but now, like other important historical and instructive places in London and elsewhere in the old world, virtually forsaken. The studious mind is bewildered by the enormous wealth of objects of interest in almost every branch of art and science which are amassed in this plain-looking edifice. It is not necessary that the tourist should make an attempt within the limits of a few days' visit to inspect every section of the Museum; for even a cursory glance at treasures in plain sight would require at least one week. But, rather, let the visitor make up his mind to visit those sections for

which he has a particular interest, or desires special information, and in this way he will be more than repaid. It seems almost impossible to believe that out of every thousand of American visitors to London, scarcely one enters the British Museum, the contents of which, for number, variety and value, are unequalled by all the museums on the continent put together.

A list of the departments alone would make a large book; but Mr. Shelley has condensed, in a very interesting form, a description of the various departments. With remarkable judgment, precision and taste he has prepared an attractive and trustworthy volume. The arrangement of the contents is as follows: The History of the British Museum—Origin; The Earliest Benefactors; The Museum Founded; Landmarks in Growth, and Some Notable Officials. The Treasures of the British Museum—The Printed Books; Among the Manuscripts; Relics of Greece and Rome; Egyptian Antiquities; Babylonian and Assyrian Antiquities; Prehistoric Man; Civilization in the Making, and The Arts of Life.

The author, Mr. Shelley, has spent years of careful study and research in the preparation of this important work. Being also an expert photographer, he has been enabled to select for the illustrations the best possible photographs, consequently this portion of the book is as trustworthy as the rest. It is sincerely to be hoped that every tourist who contemplates a visit to London, will become acquainted with a work which, in one handy volume, presents alluring inducements to visit this, the greatest of all museums in the world.

**BARBOURA: OUR LITTLE BOHEMIAN COUSIN.** By Clara Vostrovsky Winlow. Illustrated. Price, 60 cents. Boston, U. S. A.: L. C. Page and Company.

The heroine of this entertaining book for children is a little goose-girl named Barboura, who lived in a tiny village in Bohemia. The story tells of her home-life, the games she played, the festivals she attended and the companions with whom she spent her play-hours. The illustrations are from photographs, and will be of interest to PHOTO-ERA readers—particularly the juveniles—for they portray the life and scenery of little-known Bohemia.

### Two Useful Handbooks

THE firm of Tennant & Ward, of New York, has recently issued two attractive handbooks, one on Photography Indoors, the other on Photography Outdoors. The one gives suggestions for both daylight and flash-light indoor-portraits; interior views; enlarging; copying; flower-photography, etc., together with working-formule. The other gives practical directions for the photographic treatment of outdoor subjects and describes the proper equipment for such work. The two little volumes would make a good beginning for a collection of books on photographic subjects. 25c. each.

### Our Dumb Animals

THIS periodical deserves the hearty support of the public. The magazine starts the year with an enlarged format and an attractive cover. Its excellent illustrations are made from original photographs and portray the life of both wild and domestic animals. Its contents are intended to educate children along humane lines, and to interest adults in the ever-growing movement for the prevention of cruelty to animals. The merciful man is merciful to his beast. Liberal subscriptions to *Our Dumb Animals* will aid in compelling the unmerciful man to be merciful to his beast, also.



# OUR ILLUSTRATIONS

Edited by WILFRED A. FRENCH

A PICTURE much esteemed by artists, "Indecision," by C. Ruf — the eminent photographer of Freiburg, Germany — is the cover-illustration of this number. The momentary pose, so natural, expressive and statu- esque, is a masterstroke. The accessories harmonize with the figure, which is effectively lighted. One cannot, however, understand why the artist introduced two sources of illumination, unless he wished to throw the entire figure into strong relief. The main interest lies in the face and the significant line from the right shoulder to the fingers resting on the table. The whole left side, on the other hand, is the most strongly lighted, and hinders a restful contemplation of the chief source of interest; otherwise there is no serious cause for criticism, even if convention is thrown to the winds. There is no doubt that eccentricity is a characteristic of Baron de Meyer's camera-productions. Often this weakness mars an otherwise meritorious effort, as is the case with some of his still-life pictures in which the tops of objects, regardless of their importance in the composition, are deliberately cut off. For this reason we preferred not to include them in the illustrations of Mr. Schumacher's appreciation. "Under the Crescent" is legitimate and striking enough, but rococo mural decoration scarcely suggests a Moorish accessory, which would better carry out the artist's scheme.

The Flower-study, page 97, is one of the most attractive works of this kind it has ever been our pleasure to see, and agrees with the high praise accorded it by Mr. Schumacher.

The other three pieces, pp. 98, 99 and 101, illustrate de Meyer's predilection of subjects — the extremes of man's social status, although "Punch and Judy" is obviously a juvenile motive and also reflects the artist's sense of humor. There are no data, other than eclecticism in the choice of apparatus with a strong tendency towards the use of soft-focus lenses. De Meyer is a regular professional practitioner.

The fine landscape-study "Departing Day," page 103, is an unqualified success. Mr. Williar has given us no interpretation of nature's many moods of greater pictorial charm and suggestion. The original print is a delicate sepia, and the beauty of tone has not been adequately reproduced in the half-tone. Hence the low key characteristic of approaching evening — perhaps not satisfactorily shown even in the print sent us for reproduction — is not manifest in our illustration. Data: 4 x 5 Preno No. 6; 6-inch Goerz; F/8; November, 1912; 5 P.M. or later; fading sundown; 1/10 second; Hammer Blue Label plate; M. Q. developer; 6 x 9 Cyko enlargement from about  $1\frac{1}{4} \times 1\frac{3}{4}$ " of 4 x 5 negative.

W. B. Davidson, a professional worker since wetplate-days, has become a convert to advanced photography, and has shown the modern spirit of independent thought in landscapes of marked originality and beauty. These he sells through art-stores or mail-orders. In his portrait-work he still clings to conventional methods of technique; but as soon as circumstances will permit, the change to breadth of treatment will be effected. Nevertheless the group, page 104, shows mastery and artistic perception of a high order. The technical difficulties here are manifestly severe, and yet the result is one of which even the greatest craftsman would have reason to be proud. Data: September, 3 P.M.; cloudy sky;

8 x 10 Century Camera; Bausch & Lomb-Zeiss Tessar I C; F/5.6; Stanley; pyro; Angelo platinum print.

"Evening on the Marsh," page 106, is very similar in character to Mr. Williar's picture shown in these pages, but the treatment is different. The original print, 4 x 5 inches, is on inordinately rough paper and in sepia — the *bête noire* of photo-engravers. The original scene is one of marked beauty and merited well the pictorialist's attention. No data. The beautiful shaded walk, pictured on page 108 — as, indeed, is true of any object associated with the Dickens' festival observed recently in every English-speaking country — brings back sad memories which can never be dissipated, thoughts of our beloved friend, the late Henry Snowden Ward. This picture was made by his wife; it was therefore doubly dear to him. A few weeks before his death, Mr. Ward sent the Editor the print accompanied by a description in his own handwriting. It represents the most precious of data:

## CHARLES DICKENS' LAST WALK

By CATHERINE WEED WARD

This glimpse in Shorne Wood, near Gadhill, Kent, has interest in connection with the hundredth anniversary of the birth of Charles Dickens, to be celebrated on February 7, 1912. Shorne Wood was one of Dickens' favorite haunts through life, and here he walked with his great hounds on the day before his death. In "Pickwick" he wrote of this scene: "Their way lay through a deep and shady wood, cooled by the light wind which gently rustled the thick foliage, and enlivened by the songs of birds that perched upon the boughs. 'If this,' said Mr. Pickwick, 'were the place to which all who are troubled with our friend's complaint came, I fancy their old attachment to this world would very soon return.'"

There is a bit of sentiment in this dusky family-group, page 110. There are persons among the natives of troubled Mexico who are probably just as susceptible to tender emotions as their Northern fellows. So for the lack of a title the editor has christened the picture "A Mexican Madonna." The arrangement is a credit to the camerist; indeed, worthy of an old master. No data, nor have we the name of the artist.

The souvenir of India, page 111, is an unusual combination; yet the slender tree contrasts well with the ornate architecture and its upper branches fill the otherwise bare, monotonous sky. No data.

Not long ago the secretary of the camera club of Joliet, Illinois, sent us a number of prints by members, asking that we designate the best three. In our opinion the most meritorious was the print reproduced on page 112. The city, as interpreted by Mr. Stephenson, has a strikingly foreign look, suggesting the city of Coblentz on the Rhine.

Almost any camera-user could have made a record of the locality, a correct topographical map. But the artistic sense of the camerist, in this instance, dictated a pictorial portrayal; the commonplace was transformed into an artistic, painterlike impression — pleasing to look upon, a picture to live with. The point of view, the treatment and the final construction yielded a result worthy high praise. No data.



The picture depicting an electrical phenomenon, page 113, is quite in accordance with fact. The camerist, A. B. Covey, states that the plate was exposed at 6 P.M. during the severe electrical storm which swept Wisconsin and Michigan, November 11, 1911. A heavy rain was falling at the time. Data: Nov. 11, 1911; 6 P.M.; 5 x 7 Central Dryplate.

Harold A. Taylor has an unfailing eye for the beautiful in nature. His sea-pieces have an individual charm which easily appeals to the poetic sense. The evocation below "The Outgoing Tide," page 114, seems to express the sentiment suggested by the picture, for both came from the pictorialist. No data.

### Our Monthly Competition

It is not an uncommon thing for guilders to contribute prints to a weekly competition which, though possessing much artistic beauty, fail to express the meaning of the subject to be treated. Among the entries in the "Christmas Card" contest were many admirable representations of winter (a heavy fall of snow in the woods); of children sitting up in bed in the act of listening; others huddled up before the fireplace, and of buildings, without human interest, in Palestine. In none of these pictures was there even a hint or suggestion of the Christmas spirit to be expressed. They doubtless were made on or about the twenty-fifth of December; the camerists themselves may have been filled to overflowing with Christmas cheer and Good Will; but these numerous admirable scenes could fit any day or season of the year *except* that which symbolizes the noblest of all Christian virtues — Charity. In juvenile pictures the feeling of anticipation, if not actual phases of Christmas festivity (with Christmas-tree, etc.) also carry out the sentiment of good will. If, in considering these Yuletide offerings, the jury was disposed to be somewhat charitable, it is hoped that the same lenient spirit will animate the readers of PHOTO-ERA when they contemplate the successful prints in this competition.

In view of what has already been said, Dr. Kilmer succeeded, because he approached the subject intelligently, and equipped with technical experience, as shown on page 117. The picture is arranged effectively and spaced with judgment. Data: *Real fire*; 4 x 5 camera; Carl Zeiss I.C. Tessar; 10-inch focus; F/4.5; 10 seconds; enlargement on Azo paper from 4 x 5 negative.

Anson M. Titus displayed exceedingly good taste in the production of his Christmas card, page 118. What is also of interest, he made the picture in the Holyland. Data: March, 1910; strong sunlight; Eastman N. C. Film 3¼ x 4¼; B. & L. Zeiss Tessar, series II B; 5¼-inch focus; stop, F/8; ½ second; pyro; print on Cyko Normal Semi-Matte; a 5 x 7 enlargement on Wellington Bromide was made from the original film negative, and mounted on a card on which the lettering and border were drawn in Chinese White. This, in turn, was copied on a Cramer Contrast Plate, from which the final print was made, the outer white border being formed by a mat of black paper.

Mr. Yauch's picture, page 119, suggests anticipated happiness, but is not as convincing in its treatment of the subject as the other two prints. In expression and general technical excellence, however, it is superior to either. No data.

### The Beginners' Competition

It has happened sometimes that the Beginners' Competitions, which were instituted in this department November, 1909, and occur once every three months, have developed talent of high order. Some of the

successful prints certainly were equal to our regular monthly competition prints in artistic qualities. This appears to be true of the present contest, and our readers are invited to make comparisons.

In the case of Adrienne Oostdyk, her picture, page 121, caused the jury to be not a little skeptical, but the letter which accompanied the print soon dissipated all doubts regarding her eligibility as a contestant in this competition. The lady is said to be an intelligent and enthusiastic member of the leading camera club in a large Western city, which seems to be corroborated by the print to which the jury unhesitatingly awarded the first prize. A hackneyed theme is here treated in a novel, forceful way. A sense of proportion and security, and an eye for pictorial effect to be gained by direct, simple means are discernible in this very interesting sunset-study. Data: August, about 5.30 P.M.; snapshot with 2A Brownie camera; pyro; enlarged Royal Bromide print developed in Amidol.

The offering which won the second prize, page 120, caused a similar degree of astonishment on account of the rich chemical effect and skilful management of landscape and sky. The heavy masses of foliage relieved against brilliant cumulous clouds set off by a sanely-rendered sky are features that merit high praise, although the composition would improve considerably if in some way the immediate foreground could be extended. Data: September 20, 1911; 10 A.M.; 4 x 5 Cramer Inst. Iso plate; Ideal Filter; Rapid Symmetrical; stop F/16; bright sunlight; 1 second; pyro; Cyko Professional print.

Mr. Wheeler's river-scene, page 123, has fine values, good perspective, and noteworthy points regarding composition. Without knowledge of the physical conditions, one cannot intelligently criticize the standpoint of the camerist; but it seems as if the picture contained the elements of two separate views, although something could be gained by judicious trimming from the right side of the print. No data.



To be a true artist one must be able to discern between technical perfection and a perfect conception. The ability to run a perfect scale does not make a musician in the true sense of the word.

David J. Cook.

### Writing on Unmounted Photographs

It is astonishing how many unmounted photographic prints are ruined by the way in which information is written on the back. First, is the culprit who boldly writes in ink across the part corresponding to the sky in a landscape, or any part which is white in the picture. If the print is any of the thin varieties of paper, the writing will be visible also on the *face* of the print. This is also true of writing in pencil, unless done *very lightly* and with scarcely any pressure. Then comes he who carefully selects a space directly back of a black portion of the print, but spoils it all by bearing down hard with the lead-pencil. The result is that the writing appears in strong relief on the *face* of the print, which disfigurement cannot be wholly removed even after the print has been carefully soaked in water and then gone over with a flatiron, or subjected to immense pressure.

The only safe way is to write gently with a soft pencil on a part opposite a *dark* part of the print, the latter lying on a sheet of glass or other unyielding support. If the print has been made on very thick paper, then pen or pencil may be used with safety on any part of the print most convenient.

# ON THE GROUND-GLASS

## Stoicism Before the Camera

MORRIS BURKE PARKINSON, the well-known Boston photographer, relates an amusing incident which occurred in his studio during the past holiday season. A German gentleman, with his wife and three children (one a boy of four) came to sit for a family-group. Mr. Parkinson arranged the group, placing the little boy beside his father, suggesting that he support the head in the left hand, resting the elbow on the father's knee. The artist was eager to obtain a good picture, and, as no head-rests were employed, he strongly urged that all remain "perfectly still." The father, an officer in the German army, and probably accustomed to discipline in the home, in a low, firm tone commanded his little son not to "budge." The exposure was soon made, and the group dispersed, its members walking idly about the studio. Mr. Parkinson disappeared into the darkroom. In five minutes he returned, saying that the group was a splendid success. Suddenly he stood still and looked with amazement at the little boy who, obedient to his father's injunction, still stood as he did when the group was being photographed, with his head still resting on his left hand. But, as the support afforded by his father's knee was gone, his head had gradually dropped down to a level with his chest, his little body bent nearly double. He had stood there patiently for over five minutes, not daring to move or change his position, his distressing plight having passed unnoticed by the others. Instantly the mother rushed toward the dutiful little fellow and gathered him to her breast with a sob. Mr. Parkinson said it was an affecting scene, in spite of its humor.

Would an American boy have done that?

## Sailing Under False Colors

It is not generally known that there are portrait-photographers who display in their show-cases portraits by notable artists and claim them as their own work. The February issue of this publication referred to an offender in this respect. It was also stated that the practice led to his discomfiture.

For several years past certain photographers in some of the smaller towns of the United States have made a practice of removing halftone-reproductions from the Association Annual, mat them close so as to conceal the name of the artist, and arrange them in their show-cases at the street entrance, announcing them as examples of their own work.

An esteemed correspondent informed us recently that a photographer in a certain Connecticut town was openly displaying in his show-case on the street-level, closely matted and signed with his own name, the principal pictures of the magnificent Association Annual issued by the Photographers' Association of New England, 1911, and distributed at the Bridgeport Convention. The editor soon convinced himself of the truth of this information. The correspondent asks if something cannot be done to prevent such unethical, dishonest and unprofessional conduct. Unfortunately, our laws afford little relief in such cases. To be sure, the artists whose pictures are used in this illegitimate fashion could reach the offender by process of law; but is it worth the trouble and expense? The malefactor could be exposed in his town newspaper, provided the publisher or editor were not averse to such a procedure.

## Photography to the Rescue

In our criticism of the new series of English postage-stamps, bearing the effigy of King George V., we urged that photography be pressed into service in order that the delineation of the King's portrait be, at least, reasonably correct. Whatever the origin of the effigy on the English stamps, the King's portrait is hardly recognizable. It is no credit to the engraver's art, as anyone may judge for himself. The new series of Canadian stamps, on the other hand, are comparatively superb. Not only are they extremely artistic in design, but the King's portrait, evidently made from a photograph, is true to life and beautifully engraved.

It may not be impertinent to inquire whether the English photographic societies have ever considered it within the scope of their artistic activity to aid the government in its endeavor to give to the English people an adequate portrait-representation of their reigning sovereign on so widely-distributed mediums as postage-stamps.

## Brilliant Magazine-Covers

THE changes, this year, in the dress of some of our native cotemporaries is very marked. Striking combinations of color, some harmonious, then again bizarre, meet the eye of the observer as he enters a photo-supply store. The object is to arrest attention, and in this it rarely fails. The person interested picks up a copy, turns the pages, is satisfied and buys it.

One mean individual, eager to parade his knowledge of trade-conditions, was seen to point to a monthly enclosed in a gorgeous exterior, and heard to remark: "It's all in the cover!" It happened he was mistaken.

## Theatrical-Photographs

REFERRING to illustrations in the press reminds one that those who believe in photography, and want it at its best, owe a debt to Mr. E. O. Hoppé. He has created a new standard for theatrical photographs and proved that dignity and pictorial quality are not out-of-place when representing stage-favorites. By the way, the public accepts his version, and editors now begin to realize that meretricious effects and vulgar lightings are not essential to theatrical pictures. His photographs of "The Miracle," which appeared in some London weeklies last week, are all in the right direction.

## Trade-Names

WE have been requested to state that the trade-name "Agfa," associated with the products of the Berlin Aniline Works, should not be spelled, as is often done, in the form of initials, "A. G. F. A.," but rather as one whole word—*Agfa*.

One frequently meets trade-names which are similar in form, i.e. derived from the initials of the manufacturers. There is "Anseo," "Tuma," "Balopticon," etc.; also non-photographic trade-names, "Necco," "Chinoco" and "Nabisco." The one great exception is the somewhat familiar term "Kodak," which appears to have been coined arbitrarily—without reference to any name or object. Or was it based on the query: "Can one devise a camera?"

# NOTES AND NEWS

Announcements and Reports of Club and Association Meetings, Exhibitions and Conventions  
are solicited for publication

## The New York State Convention

VIEWED from a perfectly impartial standpoint, the eighth annual convention of the Professional Photographers' Society, held at the Park Avenue Hotel, February 7, 8 and 9, 1912, was an affair which reflected the highest credit on the men who planned it and carried it to a successful conclusion. Too much praise cannot be given to Mr. B. J. Falk, who procured and assembled the two hundred Autochromes which constituted the most beautiful and comprehensive display of color-photography held on this hemisphere. The speakers at the several sessions, as well as at the "Good Fellowship" dinner, were persons of talent and authority; the addresses and lectures were of supreme excellence—in short, the convention throughout was an artistic and intellectual treat. The utmost harmony prevailed—not an incident occurred to mar the occasion. With the exception of the unavoidable absence of E. C. Blum and William G. Freeman, which necessitated the rearrangement of one day's features, the program was carried out as planned. The print-exhibit was smaller than usual; but this was attributed to the severe condition of limiting each member to one print, and this to be his best. But, however formidable this feature might have been, it is sure to have suffered by comparison with the Autochrome exhibits, which produced a veritable sensation. Had the members of the Society suspected the real character and extent of this feature of the convention, they undoubtedly would have turned out *en masse*. Unfortunately the attendance was no larger than last year's.

### THE SESSIONS

The first day brought forth things of surpassing interest. President Harry A. Bliss opened the meeting. After the usual preliminary addresses and responses delivered by former President Pirie MacDonald, Howard D. Beach and Harry A. Bliss, reports and communications were read.

The afternoon session began with a demonstration of making Autochromes by flashlight, by B. J. Falk assisted by Ira D. Schwarz. Several portraits were made, Mrs. Brown, a handsome brunette, being the model. Mr. Falk explained to his eager listeners the amount and kind of flashpowder he used, and a lively discussion followed, in which seemingly everybody took part. Then Cartaino Sciarino, the eminent Roman sculptor, made a clay model of B. J. Falk, his clever, rapid movements being closely followed by the audience. In twenty minutes a superb, lifelike bust had been achieved. Juan C. Abel followed with a scientific demonstration of how success in business may be attained, assisting himself by means of a large chart suspended on the wall. His efforts in pointing out the way to please customers and put money in the bank won him the gratitude of all present.

### ADDRESS BY ALFRED STIEGLITZ

The second day was even more eventful. The session began late—11 A.M. This necessitated an economic distribution of time. As Edward C. Blum could not be present, Alfred Stieglitz opened hostilities. Twenty minutes was the time allotted to each speaker. He spoke with freedom, force and conviction. He told of his past, blending truth with hyperbole, fact with fancy,

and irony with wit. He paid his respects to absent friends, F. C. Beach in particular. He referred with affection to his early studies under Dr. Hermann Vogel at Berlin, where he spent much of his time in cleaning glass and photographing a plaster-cast of the Apollo Belvedere. "What is Art?" he asked, and confidentially told his audience that he had been trying to find out what it was. Again he asked, "What is art in photography?" He admitted he did not really know. By and by he reminded his hearers that the allotted twenty minutes were up, but he was encouraged to proceed, which he did quite cheerfully. Mr. Stieglitz evidently is not a believer in straight photography, for he declared that in art-expression the medium does not count, and then he charged the photographers with trying to paint by photography. Another twenty minutes had now slipped away. Observing a hungry man quietly steal out, the peerless leader remarked, "Just another word and I'm done." Referring to his youthful weakness for cleaning glass, he thought that some of his hearers ought to take up that useful occupation. Among the numerous good points that he scored was that a picture should be taken for what it was worth, regardless of the signature attached to it. He criticized the photographers for trying to imitate painting, and pronounced such efforts paintings in disguise, and not photography. It was not wise or manly to copy another man's work, in spite of the old saying that imitation is the sincerest flattery. Although he was addressing persons who had to work for a living and had no time to indulge in pipe-dreams, Mr. Stieglitz urged them to be original in their work, be the consequences what they might. Fine words, but hardly practical in the circumstances; and yet interest in his remarks never slackened. Several times during his address he indicated that he was about to stop, but the close attention accorded his words induced him to change his mind. When he had concluded what was probably one of the most original, brilliant and engrossing addresses delivered before a company of photographers, it was discovered that he had exceeded the time-limit by seventy minutes, but long and hearty applause convinced the speaker that he had scored a hit. The morning session was over.

The afternoon session introduced William H. Ran, of Philadelphia, who talked on commercial photography, generously giving information of his own business-methods, with superb stereopticon-views of his large establishment. He extended his topic so as to include pictures of a widely-different character and in various sections of the United States, but showing the scope, practical side and profitable opportunities of commercial photography. George F. Clifton, of Denver, followed with an illustrated lecture on color-photography. His slides were chiefly Autochromes,  $3\frac{1}{4} \times 4$  inches in size, a number of Ives Tripaks and a few Dufay plates—all carefully selected and brilliantly projected, with arc-light as the illuminant. Mr. Clifton acquitted himself most creditably. After him came Dr. I. S. Hirsch, official radiographer of Bellevue Hospital, with a talk on X-ray photography illustrated with stereopticon-views. The lecturer explained the story of the X-ray, the way to obtain radiographs and the marvelous results achieved in modern surgery. While the lanternist was having a respite, Martin Justice, a painter, referred in words of



PRESIDENT HARRY A. BLISS

astonishment and praise to the wonderful achievements in color-photography as exemplified by the Autochrome display prepared by B. J. Falk. He also compared these color-renderings with paintings, evincing alarm lest the art of painting be driven into a corner by the new medium of color-interpretation.

The next entertainer introduced by President Bliss was H. A. Strohmeyer, a member of the firm of Underwood & Underwood, and an accomplished photographer. He described his experiences in photographing Presidents McKinley, Taft and Roosevelt on their speech-making tours through the United States, presenting lantern-views of many interesting incidents. While supremely interesting, these pictures showed the immense difficulties under which they were made.

The memorable session was brought to a close by lantern-projections of 5 x 7 Autochromes, gems of the convention-exhibits. This required apparatus fitted with a ten-inch condenser and a powerful arc-light. These projections were beautifully clear and brilliant. The subjects selected were by Alfred Holmes Lewis, F. J. Sipprell, G. F. Clifton, and Dr. Arnold Genthe, also the three Autochromes made the day before in the hall by Mr. Falk, and which proved to be entirely successful. Pirie MacDonald utilized this opportunity to say that, among other important things, color-photography showed itself to be an elastic medium, for the Autochromist was able to express his individuality. "You can distinguish the work of any of these specialists by its earmarks. The productions of no two Autochrome artists as shown in this hall are exactly alike," declared Mr. MacDonald. And this is significant, indeed.

At the last session, 10 A.M., February 9, Charles Truscott spoke on the interpretation of the negative in connection with copying daguerreotypes and various printing-processes, being followed by a demonstration of useful devices and improvements. There was considerable

discussion regarding the new constitution, which was adopted, section by section, and finally as a whole; also a new set of by-laws. The final matter of importance was the election of a new executive board which resulted as follows: B. J. Falk, of New York, president; Howard D. Beach, of Buffalo, vice-president; F. E. Abbott, of Little Falls, treasurer, and Charles Hallen, of New York, secretary. President Bliss, who has made a most admirable chief executive, spoke of its affairs to the Editor with justifiable enthusiasm, and mentioned in particular the very satisfactory financial condition of the organization, and the great work he expects will be done under the new constitution. Many new members were added to the Society, including Sherril Schell and Alfred H. Lewis.

The Autochrome display was easily the dominant feature of the convention, and its extraordinary success was due to the fact that it was representative of the best work done this side of the Atlantic. The two hundred plates, ranging from 4 x 5 inches to 8 x 10, were placed in a dioscope and arranged in groups of 12 to 24, according to size, in front of the twelve great windows which face the immense court of the hotel. Thus direct daylight necessary for proper illumination was obtained. The following is the list of exhibitors and the number of plates shown by each: E. B. Core (1), B. J. Falk (21), Dr. Arnold Genthe (17), Frances B. Johnston (4), Alfred Holmes Lewis (8) and Theo. C. Marceau (3) — of New York City; I. Buxbaum (2), A. C. Kalt (1) and Ira D. Schwarz (4) — of Brooklyn; F. J. Sipprell, Buffalo (17); J. C. Strauss, St. Louis, (20); S. L. Stein, Milwaukee, (12); Dr. W. Simon, Catonsville, Md. (12); R. J. Arnold, Del Monte, Cal. (10); Culet, Great Neck, L. I., (4); Frank Scott Clark (6), and D. D. Spellman (1) — of Detroit; George F. Clifton, Denver, (3); J. Mitchell Elliott (1), and W. H. Rau (10) — of Philadelphia; Chrissa Hovey (14), John R. Burnham (8), J. H. Garo (1), Morris B. Parkinson (4) and H. H. Pierce (16) — of Boston.

#### PRINT-EXHIBIT

The reason for the scarcity of prints on exhibition has already been stated. Nevertheless, many splendid examples of characteristic artistry were shown, the principal exhibitors being Howard D. Beach, Frank C. Bangs, A. F. Bradley, Fred Bradley, Jr., Buffalo Camera Club, E. B. Core, Charles Hallen, Dudley Hoyt, Gertrude Käsebier, A. C. Kalt, Pirie MacDonald, E. L. Mix and W. H. Porterfield.

#### THE BANQUET

The "Good Fellowship" dinner, Thursday evening, February 8, was a brilliantly-successful affair, and will be long remembered by the lucky participants, who numbered one hundred and seven. The number of ladies present was very large. Delectable dishes were consumed to the accompaniment of first-class vocal music and wholesome Croton H<sub>2</sub>O, alternating with sparkling White Rock. President Bliss prefaced the occasion by a felicitous speech, concluding with the announcement of his retirement as official head of the Society, and warmly recommending B. J. Falk as his successor. He appointed E. B. Core toastmaster, who, being quite in the vein, performed his task in an eminently delightful manner. Responding to invitations to speak were A. F. Bradley, Howard D. Beach, William Showell Ellis, Gertrude Käsebier, Mrs. Floyd E. Baker, Wilfred A. French (on behalf of the photographic press), Pirie MacDonald, George W. Harris, John F. Sherman, B. J. Falk, W. H. Rau, Charles L. Lewis, Dudley Hoyt, Morris Burke Parkinson and Martin Justice. B. J. Falk read an interesting communication from Eduard C. Blum (not present) on art-photography here and abroad.



## Photographic Dealers' Association of New York

This important organization held its annual meeting followed by a dinner at the Hotel Astor, Jan. 9, 1912. The following officers were elected: Charles H. Huesgen, president; J. H. Andrews, vice-president; Dudley Freeman, secretary; and W. E. Wilmerding, treasurer. Harold M. Bennett, J. H. Booser and Otto Goerz comprise the executive committee.

President Huesgen outlined his policy for the coming year and declared that he should recognize the practice of only high and dignified business-methods among the members. He would stand for nothing, he said, which would in the least impair the good name of the organization, or affect its strength, success and influence. He emphasized the necessity for concentrated action and devotion among the members, to the cause of trade-improvement and harmonious feeling among the dealers, without malice or selfish motives — the prospect to attain all of which was exceedingly bright. Plans for a national organization were discussed, and it was agreed to hold a meeting at Philadelphia during the progress of the National Convention to be held there next July.

Mr. Ralph Harris, member of the well-known photographic firm of Ralph Harris & Company, of Boston, Mass., was the guest of the evening, and delivered an address on trade-conditions in New England, which met the hearty approval of those present. Mr. Harris was elated over the success of the meeting, and well he may, for his enthusiastic references to the well-known Wellington photographic specialties — plates, paper and films — resulted in the Association pledging its efforts to introduce these well-known products in New York City. Mr. Harris states, with pardonable pride, that five prominent New York dealers have placed large orders with his firm for Wellington bromide papers, which already enjoy a high degree of popularity in this country.

### Zerbe-Knox Exhibition

A TWO-MEN show of prints by William H. Zerbe and William T. Knox was held at the Boston Camera Club, early in February. One was glad to have an opportunity to admire the exceptionally beautiful work of Mr. Zerbe, although much of it was made a number of years ago (and reproduced in the pages of PHOTO-ERA). His prints are marked by true pictorial qualities, deep feeling and vigorous technique. His favorite subjects are meadow-brooks, paths in the woods, figure-studies, country-roads and sheep, which he pictures with sympathetic understanding. His prints numbered forty-four.

The five prints by Mr. Knox were similar in theme and expression to those of his co-exhibitor, but did not appear to represent him at his best. We have seen pictures by him of greater pictorial beauty.

### Early Birds

THE Photographic Association of Missouri will hold its annual convention in St. Louis September 2, 3, 4, and 5, 1912. In addition to the exhibit of the best work of American photographers it is expected that some fine pictures by foreign workers will also be shown. A very original program has been planned, including some interesting illustrated lectures. A prominent feature, and one sure to prove popular, will be a quartet composed of Papa Cramer, Papa Hammer, Daddy Lively and Harry Fell. Among the selections which will be rendered are "Back in Sixty-one," and "Shall Auld Acquaintance be Forgotten?" For full information, address Lee Kucker, secretary, Springfield, Mo., or F. C. Delporte, President, 2245a S. Grand Avenue, St. Louis, Mo.

## Expenses of the P. A. of A. for the Year 1911

WE have received from the secretary copy of an accurate and detailed expense-account of the Photographers' Association of America, for the year 1911. Without enumerating every item of expense, it may be sufficient to state that sums were paid for the following: Academy Committee, \$264.60; Advertising-Account, \$583.39; Association Incidental Expenses, \$3,175.67; Executive Officers' Expenses; president, \$461.93; 1st vice-president, \$237.00; 2nd vice-president, \$136.90; treasurer, \$215.83; secretary, \$304.05 — total, \$1,355.71; Hotel Expense for Officers, \$401.83; Officers' Incidental Expenses: secretary, \$104.19; treasurer, \$226.92; 1st vice-president, \$85.20 — total, \$416.31; Printing, \$1,754.99; Women's Federation, \$342.68; Commission 5 per cent to treasurer, \$408.15; Commission 5 per cent to secretary, \$408.15; grand total \$9,111.48.

### Summary Treasurer's Report for 1911

Cash on hand . . . . .	\$7,032.69	
Receipts . . . . .		9,707.95
Disbursements . . . . .	\$9,111.48	
Cash on hand . . . . .	7,629.16	
	<hr/>	<hr/>
	\$16,740.64	\$16,740.64

This report is signed personally by Manley W. Tyree, Sec., and L. A. Dozer, Treas.

### The Montreal Camera Club

THE Montreal Amateur Athletic Association Camera Club holds its Sixth Annual Exhibition of amateur work from April 8 to 13, inclusive. The success of last year's exhibition was much greater than heretofore, by reason of its broader scope, including, as it did, many European entries, as well as an increased number from United States and Canadian points. Inquiries received lead the committee to believe that this coming exhibition will be still more meritorious than the previous ones. Entries are invited for the following open classes: "A" — Figure-Studies; "B" — Landscapes; prizes, silver and bronze plaques. "C" — Waterscapes; "D" — Genre; prize, bronze plaque. In addition, certificates of merit will be awarded at the discretion of the judges. No entry-fee is charged. For entry-forms and information apply to the Secretary, P. S. Robinson, 250 Peel Street, Montreal, Canada.

### Notes from the Illinois College of Photography

PROFESSOR SCOTT is happy over a new electric heater for hypo-alum toning which has just been installed in his department.

The College Camera Club has just received the fine collection of pictures of the PHOTO-ERA Salon Exhibit, consisting of the prize-winners in their various monthly contests during the year 1910 — two hundred prints.

Mr. Henry H. Blank and Mr. Fred C. Miller, who have just finished the photographic course, are engaging in home-portrait work in Milwaukee.

### James Arthur

IT is our sad duty to record the death of the well-known and highly-esteemed portrait-photographer — Mr. James Arthur, of Detroit, Mich. His professional work was of a high order, and he was the creator of many charming genre-studies, his models being beautiful girls and women. Two exceptionally fine studies by Mr. Arthur have appeared in PHOTO-ERA. One entitled "Chloris" was the frontispiece in October, 1908, and the other, "Evanescence," March, 1911.



# WITH THE TRADE

## Good Lantern-Slide Coloring

Good and trustworthy lantern-slide colorists are extremely rare these days; and, in addition to their worth as men of high character, one misses the admirable skill as painters of diapositives of Edward Little Rogers and Edward T. Reeves, who were claimed by Death a few months ago. Their places as experts in a difficult line of business are hard to fill in Boston, where they had been active.

It is, therefore, gratifying to state that Julian M. Cochrane, the eminent traveler, photographer and colorist, who has lately settled in Boston, will accept a limited number of orders for coloring lantern-slides, provided they call for only the highest artistic skill.

## Growth of the Ansco Company

THE Ansco Company, of Binghamton, N. Y., has just completed a chain of branch offices which now extends from the Atlantic to the Pacific and from the Great Lakes to the Gulf of Mexico. It now seeks a new field, and 2d Vice-President Clarence B. Stanbury has gone to London, England, where he will establish an English affiliation as "The Ansco, Limited, of London."

## Another Darkroom-Surprise

GREATLY pleased with the interest taken by professional and amateur workers in their darkroom-surprise of several weeks ago, the Berlin Aniline Works have prepared something along the same line, but of a different character. Anyone sending his name and address to this firm, 213 Water Street, New York City, will receive, postpaid, a specimen of their latest pansantry. In these days of serious activity, it is well to have a little diversion of a pleasing, practical kind.

## E. B. Meyrowitz, Inc.

In order to facilitate and perpetuate the optical business, which he founded in the year 1876, Mr. E. B. Meyrowitz has united the various stores operated by him in Manhattan and Brooklyn, in a company—to be known as E. B. Meyrowitz, Inc. Mr. Meyrowitz is the president of the company and, as heretofore, will continue his personal supervision of the business. The company is agent for the well-known Carl Zeiss lenses, the Ifford plates and papers, and other notable European photographic specialties.

## Metol-Hauff — Great Reduction in Price

OUR readers will be pleased to learn of a reduction of nearly one-third in the list-prices of Hauff's Metol, Ortol, Amidol and Glycin developers, which removes at once, and forever, the question of cheaper substitutes.

Metol-Hauff is considered the best and cheapest developer used with Hydrokinone at the most common percentage of 1 to 3; it costs about as much as Hydrokinone did ten years ago, and it is almost impossible to figure down to decimals the cost of developing a print.

Photographers are urged to take advantage of this reduction in price by being more liberal in the use of this remarkable developer, as it is really surprising how great is the improvement in detail and softness where

a larger percentage of Metol-Hauff is used in the developer. Let them try the proportions of 1 to 2, or even equal parts, which now cost no more than the 1 to 3 proportion, so generally in use up to this time.

Messrs. J. Hauff & Co. urge their patrons to beware of lower-priced mixtures supposed to save the photographer the trouble of mixing his Metol with Hydrokinone, or weighing separately.

It is best to purchase Metol-Hauff in the original packing, so well known in the trade for the past twenty years. Look for the little white ticket on the bottle, which bears the name of the American agent, the long-established photographic house of G. Gennert, 24-26 E. 13th St., New York, and 320 So. Wabash Ave., Chicago.

## Photographs of George V.'s Visit to India

THE illustrated press throughout the world has devoted unlimited space to one of the most gorgeous and picturesque pageants of the world—that of the royal progress of the King and Queen to the Delhi Durbar, India. Newspapers and magazines have vied with each other in the excellence and profusion of their illustrations. Maharajas, elephants, tigers and veiled ladies have flitted across the page, and the ordinary newspaper reader is now almost as familiar with the appearance of the Diwas-i-Khan at Delhi as with his own every-day scenes.

The intimate and artistic views of the royal party from the camera of Mr. Ernest Brooks have been especially admired. Mr. Brooks occupies the distinguished position of private photographer to the King-Emperor. He uses "Tabloid" "Rytol" to develop his negatives and has recently addressed an appreciative letter to Messrs. Burroughs Wellcome & Co. with regard to his chemical equipments, which have given such satisfactory results.

## For Artistic Professionals

FREE samples of Tuma paper—known hitherto as "Matte-Albumen Paper"—are sent to professional photographers *only*. This paper is intended exclusively for high-class work, and the spasmodic and intermittent printing done by the amateur does not make him a competent judge of the merits of this or of any other printing-paper. The importer and agent, Mr. W. Heuermann, 27 Liberty Street, New York, feels that the paper would not get its just deserts if he allowed the impartial distribution of samples.

## Photography Indoors

THIS is the title of a little book the subject-matter of which will be of interest to the amateur photographer. Detailed descriptions of the illustrations give exact conditions of light under which the originals were made. A copy may be obtained from the Bausch & Lomb Optical Co., Rochester, N. Y., on receipt of a request which mentions this magazine.

## Potassium Carbonate for Duratol

SCHERING and Glatz of New York, in experimenting with their developer, Duratol, find that the use of Potassium Carbonate, instead of Sodium Carbonate, avoids precipitation in the solution and also increases the energy of this most excellent developer.

# CLASSIFIED ADVERTISING

Thirty Cents per Agate Line. Minimum Four Lines. MONEY MUST ACCOMPANY ALL ORDERS. Forms Close the Fifth of Each Month Preceding the Date of Issue

PHOTO-ERA, 383 BOYLSTON STREET, BOSTON

## FOR SALE

### BARGAINS IN LENSES

#### FOR THE PROFESSIONAL PHOTOGRAPHER

**ONE DALLMEYER PORTRAIT-LENS** — Series A, No. 3. 16-inch focus. Speed, F/4, Covers  $6\frac{1}{2} \times 8\frac{1}{2}$ . A high-grade portrait-lens in perfect condition. List-price, \$208.00. Our price, \$150.00.

**ONE VOIGTLANDER PORTRAIT-LENS** — Series I, No. 6. Speed, F/3.2, Covers  $6\frac{1}{2} \times 8\frac{1}{2}$ . A very fast portrait-lens. List-price, \$100.00. Our price, \$60.00.

**ONE DARLOT PORTRAIT-LENS**, 4/4. 13 $\frac{1}{2}$ -inch focus. Speed, F/4.5. A popular lens at an exceedingly low price. List-price, \$40.00. Our price, \$20.00.

**THREE EXTRA RAPID EURYSCOPE LENSES** — No. 00.  $6\frac{1}{2}$ -inch focus. Speed, F/6. List-price, \$36.00. Our price, \$15.00.

No. 3. 11 $\frac{1}{2}$ -inch focus. Speed, F/6. List-price, \$45.00. Our price, \$25.00.

No. 4. 14-inch focus. Speed, F/6. List-price, \$100.00. Our price, \$40.00.

#### FOR THE AMATEUR PHOTOGRAPHER

**ONE DARLOT SYMMETRICAL ANASTIGMAT** — 9 $\frac{1}{2}$ -inch focus. Especially suitable for outdoor work. List-price, \$70.00. Our price, \$37.50.

**ONE VOIGTLANDER COLLINEAR** — Series II, No. 3. List-price, \$70.50. Our price, \$35.00.

**ONE VOIGTLANDER COLLINEAR** — Series III, No. 3. List-price, \$70.50. Our price, \$35.00. Both lenses fitted with Imperial Shutter, splendid Universal Lenses.

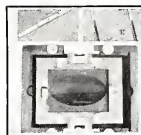
**TWO COOKE LENSES** — Series III. 6-inch focus. List-price, \$39.50. Our price, \$25.00. Anastigmat Lenses for Universal Work.

**ONE COOKE LENS** — Series IIIA, No. 3, in Volute Shutter. Especially adaptable to F. P. Kodak, No. 3. List-price, \$52.00. Our price, \$40.00.

**ONE B. & L. ZEISS UNAR** — 5 $\frac{1}{2}$ -inch focus. Speed, F/4.5. Covers,  $3\frac{1}{2} \times 4\frac{1}{2}$ . Excellent lens for high-speed work. List-price, \$28.50. Our price, \$28.50.

### ROBEY-FRENCH CO.

34 BROMFIELD ST., BOSTON, MASS.



## POSTCARD-PRINTER

A money-maker for every photographer. Get full particulars. Send Stamp Bargain-List No. 122 Now Ready  
**GREATEST EVER**  
**WILLOUGHBY & A SQUARE DEAL**  
814 Broadway, New York

## SECOND-HAND LENSES

ALL MAKES AND SIZES

Work just as well as new ones. Send for our bargain-list  
**St. Louis-Hyatt Photo-Supply Co.**  
St. Louis, Missouri

## STUDIO FURNITURE

Made by a Photographer

Sold by all the largest dealers. If yours does not sell it, send to us for catalog.

**C. B. ROBINSON & SONS**, Grand Rapids, Mich.

## WANTED

A RARE opportunity for a young, ambitious portrait-photographer in the city of Boston by a veteran photographer of the highest reputation. He is advanced in years and is willing to allow the right person to have an interest in the business with a possible prospect of eventually having full control. Applicants only of advanced proficiency and high moral character will be considered. Address, M. A., care of PHOTO-ERA, Boston, U. S. A.

**WANTED** — We will pay \$1 to \$5 each for good negatives, any size, of artistic landscapes, seascapes, children, home-life or any interesting subject suitable for advertising or reproduction. All pictures accepted must be subject to copyright. Professionals and amateurs are invited to submit prints. Prompt and honest attention. **WALLACE CHEMICAL CO.**, Richmond Hill, N. Y.

**PHOTOGRAPHIC OPERATOR**, young, single, good character and ability, to go to fine city in South America. Good salary and fine opportunity to right man. Positively first-class references required. Address, G. W. C., Hotel Seville, New York City.

**WANTED** — Copies of PHOTO-ERA for Apr. and Aug., 1908; Jan., Mar., and Sept., 1909; Jan., June and Sept., 1910; and Mar., 1911. Copies not sent flat and well-packed cannot be accepted. PHOTO-ERA, 383 Boylston St.

**THE DOTTERWEICH ALUMINUM EXPOSURE-SCALE** is accurate, complete, quick to operate, simple and compact. A useful accessory for every camerist. Fits vest-pocket. 50 cents postpaid. **F. DOTTERWEICH**, 523 Dove St., Dunkirk, N. Y.

**COMBINATION CLUB OFFER EXTRAORDINARY!** \$5.00 worth of high-class magazines for \$3.00. *International Studio*, 6 mos., \$2.50; *Picture Titles* (one complete volume), 50c; *PHOTO-ERA*, 16 mos., \$2.00. Exclusive offer by publisher of PHOTO-ERA. Good only until March 1, 1912. Send orders to PHOTO-ERA.

**REQUESTS FOR POSITIONS** as SALESMEN, OPERATORS, etc.; also studios, photographic apparatus, etc., for sale or exchange, cannot be advertised in PHOTO-ERA, unless accompanied by convincing proofs of the ability, character, and business-integrity of advertisers unknown to the publisher.



## A COLLECTION OF 8 x 10 PRINTS

Sent on approval, from which 20 x 24 mounted enlargements may be ordered. Price \$10.00

**WILLIAM H. PHILLIPS**  
P. O. Box 75 East Liverpool, O.

## MY De Luxe ENLARGEMENTS

Are FAMOUS for QUALITY and FINISH. Unequaled anywhere.

Send me your negative — Let me prove it.  
Special offerings — Anastigmat lenses — Graflexes — High-Grade Outfits.

**CHAS. H. LOEBER**

Address Dept. E, Flatiron Building, New York

## SEMI-ACHROMATIC LENSES

The lens for Artistic Workers in Pictorial Photography

Send for Price-List

**PINKHAM & SMITH COMPANY**

288-290 Boylston Street, BOSTON, MASS.

Branch Store — 13 $\frac{1}{2}$  Bromfield Street

# PHOTO-ERA

The American Journal of Photography

Vol. XXVIII

APRIL, 1912

No. 4

PUBLISHED MONTHLY BY WILFRED A. FRENCH, 383 BOYLSTON STREET, BOSTON, U. S. A. Entered as Second-Class Matter, June 30, 1908, at the Post-Office, Boston, under the act of March 3, 1879.

## YEARLY SUBSCRIPTION-RATES

United States and Mexico, \$1.50. Canadian postage, 35 cents | Foreign postage, 75 cents extra. Single copies, 20 cents each. extra. Single copies, 15 cents each. *Always payable in advance.*

## ADVERTISING-RATES ON APPLICATION

WILFRED A. FRENCH, Ph.D., Editor; Associate Editor, ELIZABETH FLINT WADE

Contributions relating to photography in any and all of its branches are solicited and will receive our most careful consideration. While not accepting responsibility for unrequested manuscripts, we will endeavor to return them if not available, provided return-postage is enclosed.

## CONTENTS

### ILLUSTRATIONS

April	William Ludlum, Jr.	Cover
Faithful Hattie	Sherril Schell	Frontispiece
Mr. H.	Sherril Schell	142
Miss K.	Sherril Schell	143
Adolescence	Sherril Schell	144
Miss B.	Sherril Schell	146
Oriente	Sherril Schell	148
Frits von Holm, M.R.A.S.	Sherril Schell	149
Girl with Pewter Platter	Sherril Schell	151
Dolce far Niente	Sherril Schell	153
The Apple-Bough Screen	William S. Davis	155
Ploughing	T. W. Kilmer	156
Willows in Spring-time	S. S. Skolfield	159
Spring	L. F. Brehmer	160
Jack-in-the-Pulpit	Claude L. Powers	162
Dutchman's Breeches	Claude L. Powers	163
Showy Lady's Slipper	Fred S. Piper	165
First Prize — Home-Scenes	J. Herbert Saunders	169
Second Prize — Home-Scenes	F. H. Knickerbocker	170
Third Prize — Home-Scenes	Henry Uhl	171
Honorable Mention — Home-Scenes	A. D. Du Bois	172
Honorable Mention — Home-Scenes	John Schork	174

### ARTICLES

Sherril Schell, Portrait-Pictorialist	Sidney Allan	141
The New Uto-color Paper	A. Le Mee	145
Photography for the Advertiser		150
Spring-Pictures	William S. Davis	154
Reflecting-Cameras for Other than Speed Work	C. H. Claudy	157
Flower-Photography as a Hobby	Claude L. Powers	161
Why We Sometimes Get Uneven Negatives	L. W. Blake	164

### DEPARTMENTS

EDITORIAL	166	THE CRUCIBLE	178
THE ROUND ROBIN GUILD	168	LONDON LETTER	179
PRIZE-COMPETITIONS	173	BERLIN LETTER	180
BEGINNERS' COLUMN	173	BOOK-REVIEWS	181
ANSWERS TO CORRESPONDENTS	174	OUR ILLUSTRATIONS	182
PRINT-CRITICISM	175	ON THE GROUND-GLASS	183
PLATE-SPEEDS FOR EXPOSURE-GUIDE	176	NOTES AND NEWS	184
EXPOSURE-GUIDE	177	WITH THE TRADE	186



FAITHFUL HATTIE  
SHERRIL SCHELL



# PHOTO-ERA

The American Journal of Photography

Vol. XXVIII

APRIL, 1912

No. 4

## Sherril Schell, Portrait-Pictorialist

SIDNEY ALLAN

**F**EW professional photographers have a distinct style of their own. By this I mean a method of pose or finish that is recognizable at the first glance. The work of every great portrait-painter possessed this quality; and it is only logical to expect it in every powerful interpreter of the human face, no matter what the medium may be.

The more astonishing it seems to me that a newcomer in the field should be able to imbue his portraits with so much charm and expression, that they stand out as the distinct productions of one man. I am referring to the work of Sherril Schell, who is now in his second season in a little studio in Lexington Avenue, New York City. He is thirty years of age and has lived most of his life in California, having left that state shortly after the San Francisco earthquake. For a short time he traveled in Europe. He was never active as an amateur, but started as a professional after serving an apprenticeship with a New York Third Avenue photographer. He professes to be the disciple of no one, trying to work out a style of his own, although his artist-friends seem to think his work shows a strong German influence. Nevertheless, his work was first recognized in Germany, and several of his pictures have been reproduced in the photographic periodicals over there. In this country he is comparatively unknown, he has never sent any prints to the Salons or other exhibitions, and it is really PHOTO-ERA which for the first time gives his work the publicity it calls for and deserves.

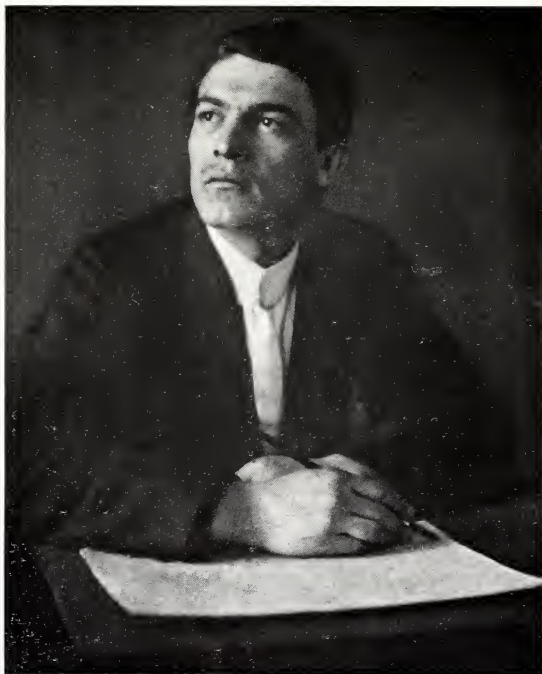
What attracts me to Schell's portraits is their sincerity of purpose, their breadth of treatment, their suave technique, and their elegance of arrangement. Here, at last, we have a camera craftsman who has the necessary mastery of technique plus invention. This photographer thinks, he is a man of fastidious taste, who studies every object—not merely the face—with scrupulous care, in order that certain characteristic traits may be accurately reproduced, and therein is where Schell excels—his atten-

tion to and finish of detail. This is the more curious as he combines this sensitiveness of observation with the use of large planes that sweep together all the various parts of the composition into a harmonious entity. Look at the accompanying portraits. Notice the delicate effect of the wet hair in the portrait of the young explorer, Frits von Holm; the virile highlights on the flask and frame in the "Orientale," one of the Russian dancers; the prominence of the box, fan and patterned dress in "Miss K.," and the soft, lustrous quality of the embroidery in "Miss B." They lend animation to the pictures, and yet all these details are strictly subordinated to the main interests of the face and general attitude of the body.

The beauty of accessories and the astonishing skill with which they are delineated constitute one of the main attractions of these portraits. Who would not marvel at the exquisite rendering of the metal in the "Girl with the Brass Platter"? I do not remember of ever having seen brass rendered more perfectly by photography. You may ask why such a huge vessel was introduced. In this case it was most appropriate. The young woman is a metal-worker, and the platter as well as the highlights in the background are indicative of objects that belong to her particular vocation. This is the way to get an appropriate setting.

And how does Schell rank in the perception and presentation of character? I would hardly call him a psychological interpreter. His talent lies in a different direction. His attainment of likeness, no doubt, is satisfactory; but it is a likeness of the picturesqueness of outward appearances rather than character. This is particularly noteworthy in his portrait of men. The air of reality does not appeal to him, though he knows how to model a face with firmness whenever he wishes. His "Study of Boy's Head" is a superb bit of modeling. There is solidity and an actual feeling of roundness. The same strength prevails in the head and hand of the "Mr. H.," and in the features of "Faithful





Hattie," which is remarkable for its vivacity of expression. Schell lays more stress on facial expression than most professionals. We frequently encounter an expression of languor, a gayety in the eyes or a slight smile that plays about the corners of the mouth. But he is equally interested if not more so in picturesque accessories. A statuette or vase, a flask or chain, a bit of finery or drapery, a dress adorned with braid and frills of lace, an effective pattern, in short — any ornament of lovely texture is exactly to his taste.

He seizes individuality of character as an "expression of life," and for that reason he is primarily a photographer, not of men and fair faces, but of gentle and graceful women and such persons as have a picturesque element in their make-up.

All his prints endorse this argument. There is not an ordinary looking person among them. Even "Faithful Hattie," whose mission of life consists amongst other duties to keep the photographer's studio in order, has become fascinating by the turban and drapery that enhance her dark complexion. She looks like some Oriental character, and this transformation of a colored servant into a pictorial vision, perhaps, reveals but the singular talent of the photographer. He tries to see everything in as beautiful and esthetic a manner as possible, and to overcome the prose and imperfection of modern dress by frequent and surprising contrasts in the selection and arrangement of drapery and accessories. He despises conventionality in attitude and surroundings. The actual identity of the sitter reveals it to him by some intrinsic harmony of

MISS K.  
SHERRIL SCHELL

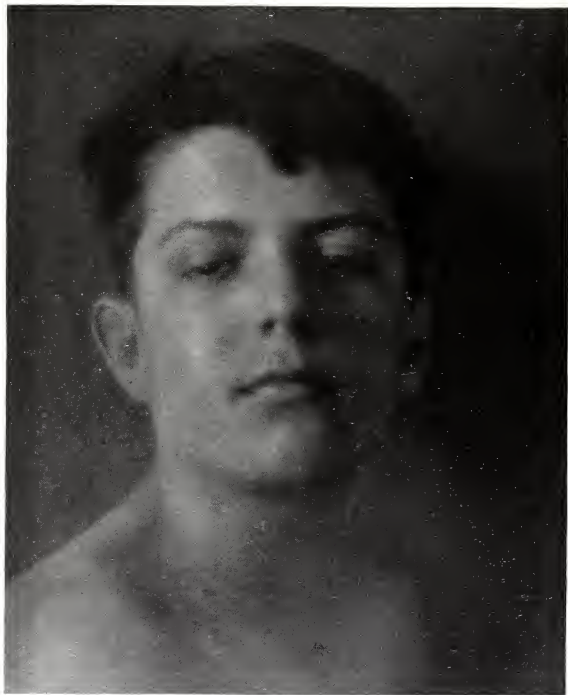


line and tone. He is a man for whom a beautiful texture has a value peculiar to itself. That is the true artist, capricious at times, as in his "Dolce far Niente," imitative (perhaps unconsciously so) as in his "Mr. H." but never lacking in delicate perception of elegance.

His "Girl with the Brass Platter" and "Faithful Hattie" come very near being masterpieces. In both a most picturesque setting lends admirable distinction to the lifelike heads. Dress and drapery are managed with fulness and breadth, his browns are warm and liquid, and soften mysteriously into shadows and background. Against the masterful and subdued background, its quietness and aerial suppleness, despite occasional accents, the figures stand out with pleasing and vivacious effect. Notice the variety of contour (in most of his prints), its

innumerable blendings and delicate notes of emphasis, in the outline of the hair and features in particular. His composition is always inspired by imagination, his judicious, even lighting—although it has a flattering tendency—retains all the subtlety of modeling, and his values are astonishingly accurate. He is interested in color-suggestion by juxtaposition of tones, and he must have studied and experimented considerably before he could translate color-values into monochrome-values so correctly and with such ease and skill as he does now.

Schell possesses to a remarkable degree what I would call the essential gifts of a pictorialist—that combination of qualities purely pictorial which should make up the photographer's as well as the painter's craft. There are other portraitists who—without mentioning names—



have more art-knowledge and skill, more depth and a greater range of expression, but Schell is more truly a *pictorialist* than any of these. He has a truer feeling for pictorial freedom and painter-like effects accomplished by straight photography than any of the advanced camera-workers since the days of Eickemeyer.

Will he be able to keep up the standard of his work as a successful professional? In order to do so, I fear, he will be obliged to work very much on the same order as Clarence H. White, who condescends to take likenesses for a pecuniary consideration, but can accept only two orders a week, as it would be impossible to do justice to more. Good work cannot be hurried. Under the stress of too many commissions even the best grow somewhat careless, and their method is apt to deteriorate into a formulated

facility. The professional necessarily swings to hopeless extremes of excellence and mediocrity, success and failure, artistically speaking. One cannot execute more than one can plan, and Schell's present work is the result of forethought and conscientious planning.

Of course, that is a man's own private affair. At present his work is of an even excellence remarkably free of inequalities and inconsistencies, and it is a genuine pleasure to look at his prints. Also from a purely technical viewpoint, aside of composition and subject-matter, his work is fascinating. He masters his medium of platinotype-making, his prints have quality and finish, a peculiar luminosity in the lighter passages, softness in the gradations and a rare depth of tone in the shadows. Many of his lighter prints would lose too much to warrant

reproduction; for that reason the reader will find on these pages only examples of darker tonalities that give a fair idea of their purity, depth and freshness. They owe these peculiar qualities in a great measure to the spontaneity of handling — for Schell is truly in love with his work. He has not been forced into the pro-

fession, but selected it from free choice as an occupation that would give him the most satisfaction in preference to any other vocation.

His work of the last two years has placed him at once in the first rank of portrait-photographers, and, no doubt, will afford him the necessary impetus to a successful career.

## The New Utocolor Paper

A. LE MÉE

A HAPPY event in the annals of color-photography marked the autumn of 1911: that event was the appearance in the market of the Utocolor paper. Ever since the introduction of the Autochrome plate every amateur has wished to be able to reproduce and multiply on paper, by some simple process, those delightful color-images now unfortunately fixed to their glass support. Their desire is at last realized, and we advise them to procure some of the Utocolor paper and its auxiliary materials. The manipulations are reduced to exposure in the printing-frame and two baths for fixing. It is really within reach of all.

The Utocolor paper, the object of which is to reproduce photographs in colors, belongs to the "decoloration" system, the principles of which we will briefly state. A mixture of the three colorants — blue, red and yellow — to which is added one or more sensitizers to accelerate the bleaching of the colors by light, is spread upon the paper-support. This mixture is almost black before exposure; but when exposed to the sunlight under a diapositive in colors, each of the elementary colors mentioned is destroyed by the radiations it absorbs, but undergoes no change under the color it reflects. Thus red, which reflects only the red radiations (and that is in fact the reason why it appears of that color to us), remains insensitive to red rays, while the yellow and blue colorants, associated with it in the coating, are destroyed by the red rays, so that after a sufficient exposure nothing but that color would remain under the red portions of the original. The other colors act in the same manner, so that from a colored positive one obtains a copy which presents the same colors as the original. There now remains nothing further to be done but to eliminate the sensitizers by appropriate baths and the picture obtained will resist the action of light.

In the Utocolor paper, based on this principle, the colorants are incorporated in a somewhat thick coat of gelatine. The resulting color is not absolutely black: the paper we used for trial

had a slightly bluish tinge; but that is of no importance, as the blacks are rendered virtually true. Regarding the whites, it might be supposed that they would appear gray in the reproduction of an Autochrome or similar original. In fact the whites in an Autochrome are formed by the juxtaposition of the colored particles, which by transmitted light give the illusion of white, while by reflection the same juxtaposition always gives a sensation of gray. But that does not matter at all: the whites on the paper are quite satisfactory, which may be due to the diffusion favored by the thickness of the coating; besides, there is overlapping of the radiations that pass through the filter of the Autochrome, so that the fundamental colors, blue, red and yellow, are all destroyed under the white portions of the original, and the sensitized coating of the paper, being entirely decolorized in those places, must show white.

For the same reason (diffusion, thickness of the color-coating) the grain or reticulation of the original disappears in the paper-print, as may be verified by using a lens.

It is to be regretted that the Utocolor paper did not appear in the spring, as the winter season is not at all favorable for printing, since with gray skies and brief sunlight it may require a whole week to make a single print. In their instructions the manufacturers give two hours as the normal exposure in full sunlight; but that means a fine summer sun. In midwinter in our latitude a full sunshiny day might not be sufficient. In December we have never been able to get a completed print in one day.

Let us here warn the reader against a deception of which he will be the victim if he fancies he is going to obtain on paper, colors as bright as in the color-plates. The Autochrome plate and its sisters, when examined by transmitted light, are delicious eye-deceivers, if we may use the term. To create this illusion, the developing-bath and inversion following the action of the light have closed the windows here and there to the rays that it was necessary to eliminate,



MISS B.  
SHERRIL SCHELL





and to accomplish this it became requisite to deposit two-thirds of black for each one-third left transparent. So, notwithstanding the diffusion, which may be increased by artifices in printing, the colors of the copy cannot be saturated. But this is not a fault peculiar to the Utocolor paper, as those who have tried to reproduce their Autochromes by the three-color process can testify.

Speaking of three-color work, here is a utilization of Utocolor paper in which the results are much finer than when reproducing Autochromes. We mean three-color positives on glass produced from three selective negatives made in the camera directly from nature. Such a plate is perfectly transparent and the colors are saturated or homogeneous. To be sure, its production is more troublesome and takes more time than does the Autochrome, but no one can deny that the results are superior.

Besides the time required for the operations and the difficulty in accurately balancing the colors, the most troublesome part of reproducing three-color negatives *on paper* is the registering. In the various manipulations to which it is subjected the paper expands, shrinks, etc., rarely remaining just the same for any length of time, so that exact registration often becomes impossible. On glass, per contra, which forms a rigid and unvarying support, registering is of the utmost simplicity; and, once the diapositive in colors is obtained, an unlimited number of very fine copies can be made from it on Utocolor paper, provided that the colorants used for the diapositive will resist the action of light.

This brings us back to the Autochrome, which, exposed for hours to the sun in making prints on Utocolor paper, gives us something to think about. It is well known that the colorants used for making the filters of the color-plates are not altogether insensitive to the action of light, and when left in a window for some time the colors gradually fade and would finally disappear, leaving nothing but a gray positive. Therefore, if too many prints should be made from an Autochrome on Utocolor paper, the colors of the former would become weaker with each new print; on the other hand the prints themselves would become grayer and grayer while sacrificing the Autochrome. It would seem reasonable to us to limit to two or three at the most the number of copies that should be made from an Autochrome. Reproduction by the "trichrome" process does not present this drawback, as the three seductive negatives could be made *by candle-light*.

As the coating of the Utocolor paper is very adhesive, it is inclined to stick to the gelatine of the negative unless special precautions are taken.

The manufacturers advise covering the plates with a special varnish with a celluloid base; before applying this, the dammar varnish supplied by the Lumières should be removed by immersing the plate in a bath of benzine. Many Autochromists, however, object to varnishing their plates at all, contenting themselves with mounting them like lantern-diapositives with a glass in front and the edges bound with black paper. The gelatine of the Omnicolor and Diophtichrome plates is sufficiently resistant to do without even the glass, provided care is exercised in handling them; but the Autochrome coating seems more fragile, and, as the protecting glass must be removed when printing on paper, it is well to use the Lumière varnish thinned out with two or three parts of benzine, which renders it less sirupy and allows it to flow more evenly on the plate; but, in any case, the special varnish can be dispensed with by placing a thin sheet of transparent celluloid between the color-plate and the paper. An old film may be used for this, after removing the gelatine film by soaking for a few minutes in very dilute muriatic acid and detaching the coating with the fingers.

We would suggest that there would be a double advantage for reproducing on paper if the manufacturers of the Autochrome and other color-plates would put their color-filters on celluloid films, as has long been done for ordinary photographs. We say a *double* advantage, because, first, there would be no need to varnish the gelatine on the celluloid or introduce a sheet as suggested above; all that is necessary would be to turn the back of the film to the paper when printing. Second, the print obtained on the paper would be in the correct position; for it should be noted that as color-plates are exposed in the camera in a reversed position, the prints on paper must necessarily be inverted from left to right, which is sometimes a great inconvenience. — *La Photo-Revue*.



MANY centuries ago the wise man had observed that, —

"The ants are a people not strong, yet they prepare their meat in summer.

"The conies are but a feeble folk, yet they make their houses in the rocks.

"The locusts have no king, yet go they forth all of them by bands.

"The spider taketh hold with her hands, and is in king's palaces."

We of today are just beginning to learn these nature-lessons for ourselves, and our awakened interest is due, almost wholly, to the revelations of the camera.



ORIENTALE  
SHERRIL SCHELL





FRITS VON HOLM, M.R.A.S.  
SHERRIL SCHELL



# Photography for the Advertiser

THE camera has come into its own in many fields, but the advertiser, up to date as he is, has not availed himself of it so thoroughly as might have been expected. Elsewhere in publication work photographic methods have gained a great ascendancy, but, except in the form of the circular, the photographic "ad." has been slow in coming. The poster is almost untouched by photography, and the advertisement in the periodical, which is the third and greatest of the advertising media, still remains to a great extent independent of its aid.

There are good reasons for this slow development. In the case of many periodical publications the "line" drawing has evident advantages. Although halftone reproductions are now excellently carried out in most of the magazines, and in very many of the weekly journals, the paper of the daily and the local press is often of too poor a quality, and the methods of printing are too rapid, to do full justice to a block made directly from the photograph. Moreover, in largely-circulated papers the making of electrotypes or casts of the block—often from other electrotypes—which is necessary when the same form of pages has to be run concurrently on different presses, does not tend to improve the halftone image, about the fineness of which, naturally, the advertiser is anxious. Improvement is a matter of time.

## Is There a Future for the Photographic Poster?

In poster work, again, there is a strong demand for color. Nearly all posters are now produced on the lithographic stone from the draughtsman's designs. There are exceptions, however, and processes involving photography are in use, particularly for smaller work. There was a vogue some time ago for posters executed in relief, and in this case a method of photographic reproduction proved very effective. The original was modeled in plaster or other material, and photographic reproductions in halftone were made, giving a startling effect of relief. One such had a good deal to do with the popularity of a certain breakfast food.

But in considering poster-designing it must be remembered that the poster as we know it to-day is of surprising youth. Elsewhere than in Paris, which is the place of its nativity, it is a growth of the last twenty years, and we cannot help thinking that with improved methods of

printing, side by side with a realization of the artistic possibilities of photography, or of photography combined with freehand design, there is a future for photography on the hoardings. The excellent poster of last year's London Salon, embodying one of Mr. Bertram Park's pictures, will be fresh in the public recollection. (It was reproduced in PHOTO-ERA, November, 1911.)

Both advertisers and guardians of civic beauty are calling out for more art in the poster, and, as the advertiser very well knows, the more artistic the poster, other things being equal, the greater will be its advertising-value. Already some of the greatest modern artists have thought it no condescension to put their brush or pencil to the sweet uses of advertisement and decorate the "poor man's academy." Fred Walker's "Woman in White" and Sir John Millais' "Bubbles" will be remembered, although the latter was not originally painted to advertise a brand of soap.

## The Illustrated Advertisement

With regard to the function of illustration, the advertising-world is divided in opinion. While everyone admits that a catchy illustration is becoming of supreme value in an advertisement, some claim that the duty of the illustrator is to attract attention, and not necessarily to illustrate the goods, while others think that the picture must be an illustration of the goods offered. A classical figure may please the public eye, but it may not associate itself in the public mind with a fountain-pen. The illustration of the thing advertised is the more generally practised, and nowhere to a greater extent than among the advertisers of photographic goods; indeed, we have it on the authority of an advertising expert of wide experience that the article which has been given more attention by advertisement illustrators than any other is the camera.

## Where the Photograph Scores

It is as a demonstration of actuality that photography comes in. One of the first of the photographic advertisements boomed a certain food for infants, and although, when reproduced by coarsely-screened halftone blocks, it was less pleasing than the creation of a draughtsman would have been, its advertising-appeal was all the greater: for it showed a real baby, and, after all, the photograph is inherently truthful.



GIRL WITH PEWTER PLATE  
SHERRIL SCHELL





whereas there is no guaranty that the artist would not draw upon his imagination.

Not all things, however, are advertised by photographs of fat babies, and the finding of suitable models is a difficulty. The frequency with which a pretty girl uses a dentifrice, or works a typewriter, or goes into ecstasies over a jar of jam, has some psychological significance behind it. A hesitating purchaser may be brought to a right decision because he subconsciously associates the article in question with pretty and pleasant things. At the same time, wavy-haired and pointed-chinned insipidity will not do. The great desiderata in a model are character and intelligence, coupled with refinement of face and elegance of bearing. In America, where advertising by photography has forged ahead, at any rate, in the magazines, a graceful but not goddess-like lady, photographed in the saloon of a train, has established the reputation of one railway company for luxurions traveling. In America, by the way, railway advertising is chiefly concerned with pointing out the comfort of travel: in this country, with the views *en route*. Also in America, a photograph of a picturesque old washerwoman, who would be seized upon with avidity by the traveling picture-maker, has given a tremendous boom to a certain soap.

## Points in Pictorial Advertising

The first principle of advertising is said to be repetition, and although this is a matter for the advertising agent rather than the original designer, there is one phase of it which is worth while bearing in mind. Some of the most successful advertisements have been a series of poses of a single figure. The colored chef who points out the merits of a certain sauce never does it in quite the same way in two issues together. There is repetition of essentials, coupled with a variety of attitude or expression. And it is possible that a series of photographs around a central idea might appeal to an advertiser, whereas a single picture would fail to interest him.

The cardinal thing to be regarded is simplicity. The over-elaborated design, no matter how well executed, does not succeed as an advertisement. The poster has to be viewed from a distance, perhaps from across the street: the magazine advertisement has to catch the eye during the hurried skimming which the reader devotes to the pages. It is obvious that boldness, simplicity, largeness of figure are required. A salient point or a suggestion may be more useful than a finished composition. The back-

ground should be quite plain. Detail should be suppressed. One of the most successful of cycle advertisements shows only the handle-bar and a bit of the front wheel. For the sake of further simplification, it is sometimes an advantage to combine the photograph with a hand design. Perhaps a friend who is clever at this kind of thing will collaborate. An important point is the accompanying lettering. What applied to the central design applies equally to the lettering — it should not be too elaborate or involved. Many an advertisement has been spoiled by inharmonious type. We have seen photographic designs in which a blank space has been left for the display, but if it is at all practicable, the designer should do at least the larger lettering himself.

A temptation that will come to the photographer, particularly if he has failed to realize the sublime, will be to resort to the humorous and grotesque, sometimes even to attempt the inverted advertisement which seems to cry down the thing it advertises. A successful instance is the poster showing the hurried exit of the Follies' audience, but obviously this kind of thing would not apply to soup, and really it is so seldom successful that it is better avoided. Restraint should characterize excursions into the grotesque and the humorous, and it should not be forgotten that there are people who are unfavorably influenced by the association of a particular article with a grotesque figure or idea. For the same reason, the introduction of animals, especially into advertisements of foods intended for human consumption, should be avoided. On the other hand, the "jolly" has very great advertising-value. One likes to see the jolly wagoner drink his cup of steaming cocoa, and the photograph of a couple of round-faced youngsters on a snowy day snowballing or blowing vigorously into their mittened hands is a better advertisement of some medicament for chapped and irritated skin than any number of ladies holding out hands the soreness of which is palpably overdrawn.

## Ideas at a Premium

The scope for the man of ideas in advertisement designing is illimitable. Plus a camera, he should be a factor to be reckoned with. Business is so keen, the demand for new ideas is so strong, that the advertising agent of all people cannot afford to close his doors even to the most casual amateur. Indeed, if the hand which the amateur has had in the making of big advertisements were disclosed, it would probably surprise most of us. — *The Amateur Photographer*.



DOLCE FAR NIENTE  
SHERRIL SCHELL



# Spring-Pictures

WILLIAM S. DAVIS

**A**FTER a hard, cold winter in our northern climate the first mild days, which herald the approach of warm weather and the awakening of nature from her long winter-sleep, are a source of pleasure to many. Each season of the year may claim beauties and a chance for recreation exclusively its own, but the increasing opportunities to take extended rambles afield call the nature-lover out to see the beginnings of plant-life when "the budding twigs spread out their fan to catch the breezy air," and the soft clouds float overhead in an atmosphere made hazy by the steam arising from a moisture-laden earth.

As the season advances the tender, pale greens of grass and foliage against the soft blues and grays of the sky are in strong contrast to the sparkling brilliancy of sunlit snow with its blue and violet shadows on a clear, crisp winter-day; while a group of blossom-covered fruit trees filling the air with sweet perfume is worth going well out of one's way to see — and smell.

Considering the matter broadly from a photographic standpoint, there are so many pictorial subjects in nature which may convey the spirit of spring-time — to say nothing of such farm-scenes as ploughing and planting for those who prefer genre-studies — that I shall, in making a few suggestions as to treatment, divide the subjects into two general classes, viz: landscapes, and plants or tree-branches at close range.

Trees in early spring are, from a technical standpoint, easier to photograph than at any other season, since the absence of foliage allows more light to penetrate the shadows and so makes it possible to obtain soft gradations of tone in the negative. Considering the matter pictorially, much care is needed to arrange such a composition in order to avoid the confusing and irritating effect caused by including a network of bare branches, which are particularly bad when seen in shadow against a bright sky. The result is a meaningless mosaic of light spots and dark lines. The remedy is to exclude — as far as possible — such portions of the subject from the field of the lens; or else to retire a sufficient distance so that the separate twigs and small branches may blend into a more homogeneous mass, as is the case when a group of trees appears in the middle distance — in other words, what is called an open landscape.

Should the subject require trees in the foreground, however, as is the case with a tree-lined

roadway, or woodland composition, let those in the foreground be of sufficient size and, if possible, of interesting shape, to concentrate interest on the trunks, and allow, at most, only a part of the larger limbs above to appear in the picture. Focus on the nearest trunk and work with the lens at a sufficiently-large aperture to soften detail in the distant trees and thus help to overcome any harsh, wiry effect. Best of all, to add to the charm of leafless wood-interiors, is the misty atmosphere so characteristic of quiet, warm days in spring when the air is luminous with diffused sunshine. Some very beautiful effects are produced when a thick fog prevails, as the phantom-like delicacy of the more remote objects greatly simplifies the composition and emphasizes any particularly beautiful lines in the foreground.

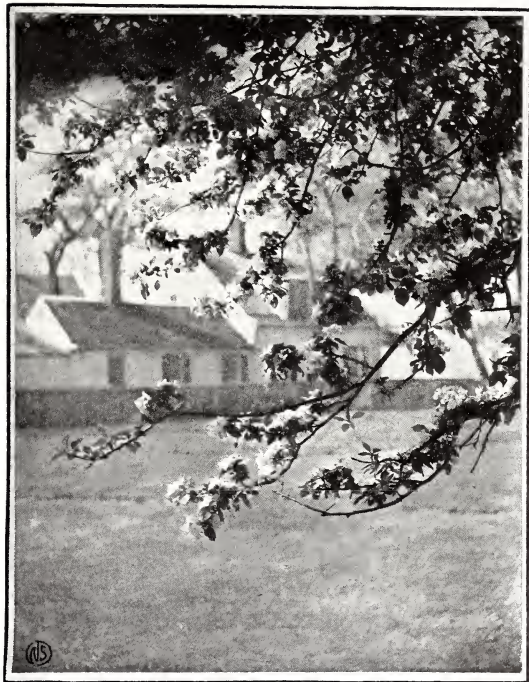
A good time to look for pictures is just after a shower: for rolling, vaporous clouds, breaking away, often transform what might otherwise be a commonplace, uninteresting subject into a beautiful picture.

None of the scenes suggested is very difficult to photograph successfully. Given an orthochromatic plate — preferably a backed or double-coated one — the exposure in usual conditions can be estimated by consulting the tables published monthly in this magazine. The only times when special care is required is in early morning or late afternoon when the sun is shining through a yellow haze. In these conditions the actinic quality of the light is less than its visual brightness might lead one to think, so underexposure must be guarded against. Here is just where the advantages of Ortho. or Iso. plates are strongly shown by their extra sensitiveness to yellow light.

A ray-filter is not required so frequently at this season of the year, except in the case of a landscape with delicate clouds.

Later on, many tempting subjects are presented when the trees are arrayed in their tender green foliage, particularly in the woods; but to avoid disappointment, one must take care to separate color from tone. It happens often that the values of several clearly defined contrasting colors are virtually alike, and, when this is the case, a photograph shows a flatness not felt when looking at the original scene. The difference between *tonal*- and *color*-contrasts brings to mind a spring-study of swamp-oaks which I painted in the woods several seasons

THE APPLE-BOUGH SCREEN  
WILLIAM S. DAVIS



ago. The tree-trunks were the light-gray tint characteristic of this kind of oak, while the yellow-green foliage in sunshine was very nearly as high in key as the glimpses of sky visible—the latter by contrast appeared almost a blue-violet in color; so the tonal scale was very short and, when a photograph was made of the painting, the reproduction had more the effect of a dull day than one of sunshine.

As a rule, it is better to make the exposure when the foliage is somewhat in shadow, unless the leaves in sunlight appear against a somewhat darker background. In some cases a rather deep ray-filter is of much value, if carefully used, to emphasize the visual brilliancy of the delicate light greens.

Fruit-trees in blossom are so pleasing to the eye, that it is a temptation to waste material upon them; but the result is almost sure to prove unsatisfactory if an entire tree is shown. It is much better to exclude all but a few branches, or to confine the subject to a single spray of blossoms. This brings us to the consideration of foreground-studies and the decorative treatment of plant-forms, either out-of-doors or in the studio.

Among the many subjects, adapted to decorative panels and the like—which are at their best in spring—the branches of the apple-tree must not be overlooked. Very interesting results can be obtained sometimes, by placing the camera near the trunk of the tree and focusing





THE PLOWMAN

T. W. KILMER

upon a few of the drooping branches. The background must be subdued in character.

Ferns also are best photographed in spring-time while they are fresh and not hidden by dense undergrowth. Good effects may be obtained by choosing a clump at the base of a large tree-trunk when the latter is in shadow. The exposure depends largely upon how near the camera is to the plant, but with the lens six to eight feet away, one-half to one second with stop F/11 (U. S. No. 8) would be about right for a fast plate in a good light.

Many other subjects might be mentioned, but it is useless to try to enumerate them all, so I will refer briefly to the handling of such plants as are best photographed indoors, either because their delicate nature renders it difficult to avoid motion by a slight breath of wind, or when it is desirable to exercise greater control over the lighting than is possible out-of-doors.

The light of a north window is to be preferred; or, if that is not possible, a west or east window may be used, for morning and afternoon work respectively. The object is to obtain uniform strength of illumination as a standard from which to estimate exposure.

Large sheets of mounting-paper, or strips of plain neutral-tinted wall-paper make good back-

grounds, which should be far enough away not to receive shadows cast by the subject, and also to be slightly out of focus.

Place the receptacle which contains the subject upon a small stand or box which can easily be moved about and allows one to study the changes caused by variation in lighting. Do not hesitate to try the effect of side, front, or rear light, for by so doing you may get some novel result which would not have been thought of in advance. From a record standpoint, however, a diffused side-light will usually bring out the structural details better than any other. If pink or yellow tints are strongly in evidence, a ray-filter should always be used. It is best to find the correct exposure by a few trials, after which it will be easier to make allowance for variations due to color, etc., if future exposures are made in the same room. I find that the correct time for most of my exposures in the light of an ordinary room is from one to three minutes with stop F/16 and a four-times ray-filter on the lens.

When arranging the subject, aim to get just the degree of contrast desired. Preserve it in the negative by using a rather weak developer and stop its action before the highlights become opaque in the negative.



# Reflecting-Cameras for Other than Speed Work

BY C. H. CLAUDY

"WELL, I'd like to own a reflecting, but I don't feel that I can afford so much money for a camera which is adapted to nothing but high-speed photography."

Thus, many a photographer who has been thoroughly convinced, either by dealer, friend or advertisement, of the merits of a reflecting-camera, but who, seeing the claims made for the focal-plane shutter invariably a part of this type of instrument, concludes that because it is specially constructed to make pictures of rapidly-moving objects, therefore it is of no use in any other department of photographic work.

That such a conclusion is entirely unwarranted I know from long personal experience. If photographers could realize the joy of a composition, right side up, on the ground-glass, plus the possibility of an exposure at any instant — without waiting for a head to be removed from cloth, holder inserted, slide drawn, etc. — a dozen reflecting-cameras would sell where one sells now, is my belief. Having no connection with the makers of such instruments, I nevertheless feel that if more of such instruments were used, there would be a marked increase in the quality of work turned out by that mythical person, the "average amateur."

Take, for consideration, the subject of landscape-photography from the pictorial standpoint. If any one arises to confute me with the statement that I am not, and do not profess to be, a pictorialist, and therefore have no business to try to show a pictorialist what tools he should use for his work, I can point to the vendor of brushes and paints who advises the artist as to quality of bristles or color, or to that teacher of vocal music who cannot sing a note. Pictorialist I am not, but it is not from a lack of knowledge of at least the proper tools.

The great advantage of the reflecting-camera for landscape-work is the ease with which it allows the pictorialist to shift his position, to travel all about any given scene and watch, as he walks, the shifting composition as it changes upon the ground-glass. The advocate of the stand-camera may perhaps argue that time is nothing in art, and that, so be it you have enough fleeting minutes at your command, you can take down and set up the stand-camera at all points of a given scene and do as well as with the reflecting. But while time may be nothing in art, patience is something of a factor in humanity,

and the most enthusiastic of landscape-photographers can weary of setting up and taking down a stand-camera.

This ability to see the scene from an ever-changing view-point, and the opportunity to study those minute changes in the light — those nuances of tone and color — made by a shift in the angle between sunlight, object and camera, is the one, and overpowering, argument in favor of the reflecting for landscape-work, beside which all other arguments for any other type of instrument must prove ineffective — at least, to any one who has tried and proved it all for himself.

To be quite fair, it is only right to say that the disadvantages of the reflecting-camera for landscape, or any other type of pictorial work, is the temptation to use it at the height of the waist-line, instead of at eye-height, and the absence of anything in the nature of a swing-back. Swing-backs are of minor importance in landscape-work, and a tripod, to be used when finally the proper view-point is determined by experimental examination, overcomes the worst of these disadvantages, so that neither one applies with really any force.

In architectural photography — that is, the photographing of anything with straight lines — it is true that the absence of a swing-back and its companion piece, the rising-front, puts the operator, who must do without them, at a serious disadvantage. While reflecting-cameras are built with a rising-front, there is none — at least, none which I have ever seen — equipped with a swing-back, for reasons which are obvious to any one who understands the principle on which this type is built. Nevertheless, the same ease of composition which makes it the camera *par excellence* for landscape-work, recommends it for use on buildings, and for detailed pictures of cornices, gates, pillars, etc.

If it is not possible to avoid the distortion in the field, then that distortion must be corrected in the laboratory. Luckily, a means is at the disposal of the reflex-camera owner by which this can be done. If it is necessary to elevate the camera to get in the view a tall pillar, the pillar will seem to lean backwards in the resulting print. But if the negative is properly inclined in an enlarging-lantern at the time the print is made, and a short-focus lens with small stop is employed in making that enlargement, it is not only possible, but perfectly easy, to

produce an adequately-proportioned print from a distorted negative. Personally, I find it much easier to get with a four by five reflecting instrument a distorted view of a building, and straighten out the result in the darkroom, than I do to carry a heavy stand-camera, tripod and outfit, in order to have the use of a swing-back.

For portrait-work, I venture to say the reflecting is really the "one and only" camera — more, that as soon as it is possible to obtain a specially-built portrait-camera of reflex type for a sum not more than fifty per cent greater than one must pay now for a studio-camera, every up-to-date studio in the country will have one.

At the present time, the portrait-photographer uses a studio-camera, and, so far as I know, there is only one style of reflecting-instrument built strictly for professional portraiture, it is very expensive, and has not been commercially pushed. I do know, however, several studios for children where the reflex-type is in common use, and I know many amateurs who would not pay fifty cents for all the studio-cameras they could get, if they could get a reflecting for portrait-work! The ability to get the expression of the subject at the instant, and being sure of both focus and position of the sitter's profile, head, or outline on the plate, is so advantageous that none of the other conveniences of the portrait-camera applies at all as an argument. Moreover, the certainty of being able to cut down the time of exposure, by the use of the focal-plane shutter, is a great factor, particularly in home-portraiture.

"But the height, man, the height!" said one home-portrait man to me, when I thus urged him. "I can't make a picture of a woman five feet eight inches tall from a view-point only three and one-half feet from the ground — I want to get up in the air. She doesn't want to look a giantess, you know!"

And to my mild question, "Have you ever thought of standing on a stool while using a reflecting-camera?" he had no answer to return!

As for its advantages with children's pictures, I do not see how there can be any argument at all. There is no other instrument which will permit the catching of the wanted glimpse of childish action in the playground or anywhere out-of-doors — but I suppose such subjects properly belong to the domain of speed-work.

However, the posed genre picture is certainly not speed-work, and more particularly that most fascinating of pursuits, the chase of the elusive series.

Whether it is the influence of the motion-picture, excerpts from a roll of which can be made into charming sequent-pictures of any scene, or

whether it is the inherent difficulty of the work, it is a fact that the series of two, three or more pictures which show the successive stages of some one thing is coming more and more into favor among many amateurs whose photographic enthusiasm needs an occasional stimulus to keep it at the proper speed.

For these pictures there is no camera like the reflecting, for no other camera will permit the instantaneous making of a picture as soon as what is wanted is seen upon the ground-glass — far better a small scale focusing-kodak for such a purpose than any stand-camera, no matter how elaborate. With the kodak comes guess-work on the distance, while with the reflecting there is no focusing-problem at all, and as the difference in time between desire to make a picture, and actually making it, is merely the time of the nervous reaction from brain to finger — plus the slight "lag" of perhaps the twentieth of a second to swing the mirror out of the way — there can be little excuse of, "I was too late, the expression I wanted had passed," from the user of a reflecting-camera in genre series-pictures.

For copying-purposes, the reflecting is certainly not the instrument *par excellence* — one would rather have a stand, a skylight, an adjustable easel, and a half dozen motions to the front and back of the camera. Nevertheless, while not the best instrument for such work, copying can be done with instruments of the reflex-type, and, once in a while, done better with such instruments than even with a regular copying outfit.

For all small copying, miniatures, daguerreotypes, small photographs, painting, etc., this camera does excellently. When I want to make a copy, I take an old kitchen-table out on a porch, nail a board at right-angles to one end of it for a copy-holder, and then, with the center of the copy opposite the center of the lens, proceed — with all the ease in the world — to focus through the hood. The crossed lines on the ground-glass in the reflecting show whether or not the camera is "square" with the copy. A further aid in lining up the camera with the copy is a straight pencil-line down the center of the table. The beauty of this make-shift scheme is the ability it gives to change the lighting on the copy. Indoors, with a heavy stand-camera or a copying-camera, easel, etc., one has, usually, to take the light as one finds it, and that is not always the best, particularly with polished-surface objects or those which demand special treatment of light, such as very rough-surface oil-paintings or daguerreotypes. Out-of-doors on the porch, one gets not only a very even, soft light, but one can shift the table, reflex and copy with the minimum of trouble.



WILLOWS IN SPRING-TIME

E. N. SKOTFIELD



SPRING

L. F. BREHMER

For all out-of-door work, besides the simplest of snap-shotting, the reflecting-instrument has a decided advantage over the ordinary type of hand-camera, quite apart from either its shutter or its speed, its ease of focusing or its visibility of the image right side up.

What causes the greatest number of failures in out-of-door photography? Failure to judge the proper exposure is responsible for more "might have beens" than any other one thing. Failure to judge the proper exposure of objects in shadow is due largely to the inability — without long experience — to estimate the difference in the actinic power of the light between shadow and sunlight, between open landscapes and close views under trees, etc.

The stand-camerist is more successful here than his brother with the hand-camera, for two reasons: the one is, that having the ready means to make a short time-exposure, he does so when opportunity arises; the other, that it is much easier to judge of variations of light when the image is seen on the ground-glass than when it is seen by the eye in nature. Why, I do not know — though every one knows it is so — but

many photographers discard both note-books and meters and depend entirely upon the appearance of the image on the ground-glass for an exposure-guide out-of-doors.

With the reflecting one sees the image on a ground-glass, and can judge better of the time of exposure than with the ordinary hand-camera in which the ground-glass is not used — an advantage which has nothing to do *per se* with those other advantages of composition and certainly of focus. These, in themselves, are sufficient reasons to convince anyone who ever has used the reflecting that this so-called speed-camera is one of the most adaptable and convenient of instruments for almost any photographic purpose.



PHOTOGRAPHY is as much an accomplishment as is the mastery of painting, sculpture, music and poetry, and contributes quite as much to our joy and welfare. Indeed, a picture-photograph is a word-picture, in language that all may understand, and embodies all the elements of a fine art. — *David J. Cook.*

# Flower-Photography as a Hobby for the Professional Photographer

CLAUDE L. POWERS

FOR the past twenty-five years more interest has been taken in nature-study than at any previous time. The knowledge of flowers, ferns, animals and birds, which was known formerly by only a few, is now the common knowledge of the school children of even the lower grades. Of the many reasons for this change, probably photography has had its share in arousing interest in out-door life and to open one's eyes to the charms and beauties of nature. Coincident with this movement we see an unfortunate change in the business-world, which does not produce as good results. With the growth of immense cities, and the consequent specialization of industry, many individuals are required to do one special thing and to shut their eyes to everything else. This has resulted in the early breaking-down of the health of many a capable business-man. It is stated that most business-men are worn out at an early age because their systems wear out — not from physical exhaustion, but because they had nothing to take up their minds when they were not engaged in their work. The man who is making a hard fight for success in his business is sure to worry out of business-hours, if his mind is not diverted with something else.

Without doubt greater efficiency is produced by specialization; but we must realize that with the new conditions we ought to change some of our present ways of living. The man who wishes to make the most of his business, needs to have something to take up his mind during spare moments. To collect colored strings, or pictures from *Puck*, might be better than nothing. We cannot all apply the philosophy of Chwang Tse when he says — "The legs of the stork are long, the legs of the duck are short; you cannot make the legs of the stork short, neither can you make the legs of the duck long. Why worry?" It is a proved fact that the man or woman of varied interests lives longer and gets more real satisfaction out of life than the person whose full time is occupied in some special line of work. Charles Lamb says that every man should have a hobby and this is especially true to-day.

Amateur photography has proved itself one of the very best of hobbies for the busy person, inasmuch as it takes him out-of-doors, and rests the mind which is tired from the cares and

worries of commercial life. But what shall we recommend for the professional photographer? He, too, needs a hobby; for what more trying work can be found than that of the studio? Of business-men, the professional photographer is mentioned most often as one who cares for the beautiful. If so, where can he get more inspiration than in nature-study with the camera? Of course one may pursue nature-study without the aid of the camera; but the pleasure derived from walks along the roadside, or rambles over hills and meadows, is much greater when one has a camera with him.

It is difficult to recommend the kind of apparatus to use in any particular class of work. Camera-users usually have their favorite lenses and outfits, which may be used if a reasonable amount of care is exercised. The following suggestions are given in the hope that they will help the beginner over difficulties which he is sure to encounter.

Some flowers can be photographed easily in their habitats, and such pictures, when well taken, have a charm not always to be found in studio-work. With such flowers as the Indian Pipe, Trailing Arbutus, Arrow-head and Pickering Weed, there is nearly as much sentiment attached to their environments as there is to the flowers themselves. The pictures of some varieties of ferns would seem incongruous if photographed away from their natural surroundings by the side of a winding stream, perhaps, or nestled close to a mossy tree-trunk, or against the rocky ledge to which they cling.

Some flowers are found so hidden in the woods — as the Wild Ginger, Spring Beauty and Hepatica — that their delicate blossoms cannot be pictured satisfactorily in the field and these must be photographed indoors.

Pictorial workers can find throughout the season flowers and grasses that have great possibilities as decorative studies. These can be taken to the studio and properly arranged with suitable lighting and background-effects.

For flowers to be photographed in the studio, good results can be obtained with a portrait-outfit, if the lens is not of too long focus, and is stopped down until the definition is pleasing. If for some subjects the portrait-lens does not give satisfactory results, a wide-angle lens will be found useful.





A word of caution might be given here: some flowers seem to need a great deal of detail all over the picture to bring out their real beauty. Others need a much softer effect, which can be obtained by using a larger stop.

To photograph flowers and ferns in the fields and woods the regular view-camera, found in every studio, can be used. Here a light-weight camera is to be preferred, for oftentimes the choicest specimens of flowers are found in the deepest woods, or up the steep mountain-side. If one has too heavy an outfit to carry, an otherwise pleasant and profitable walk might prove a very tiresome one.

The one thing most needful for successful out-of-door nature-work is a goodly supply of Job-like patience. If, however, after waiting two hours for a suitable light, or for the wind to stop

blowing, one gets something extra good, there is a thrill of satisfaction which more than compensates for the time which virtually seemed to be wasted. To produce satisfactory photographs in work of this kind, too much cannot be said about the quality of the negative; do not think that a poor negative can be patched up and make a good print. In work which, in a way, you are doing for the pleasure there is in it, do not reduce this pleasure by producing inferior results; be sure that the negative is all that can be desired, and *then* do as much patching as is found necessary.

One of the signs of the times is the increasing demand for orthochromatic plates, in nearly all classes of work. This shows an increasing desire for correct color-values. There are many good plates of this class which, with a color-screen,



will produce excellent results. Owing to the wide range of colors in flowers, it might be wise for the novice to experiment a little with the different brands of color-sensitive plates. Some are better adapted to blue, and others to yellow and red flowers.

Of the many good developers, pyro still takes the lead in this class of work, as well as in nearly every other, as I find that it brings out detail in the shadows, without overdeveloping the highlights.

The prints from flower-negatives may be made on gaslight-papers, and good results will be obtained; but for the most delicate gradation in the highlights, platinum paper stands at the head of the list.

A suggestion might not be amiss to those who bring to the studio specimens to be photo-

graphed. Do not try to group too many flowers. A spray with two or three blossoms makes a better composition than does a bunch.

There are many photographers who find little change in their work from day to day, and it is not surprising that it becomes somewhat monotonous. During the spring and summer a few hours of each week, spent in rambling over the hills and meadows in quest of suitable flower-specimens for photographs, will give one a pleasure which before he has not experienced.

How truly has Longfellow said:

"If thou art worn and hard beset  
With sorrows, that thou would'st forget,  
If thou would'st read a lesson that will keep  
Thy heart from fainting, and thy soul from sleep,  
Go to the woods and hills; no tears  
Dim the sweet look that Nature wears."

# Why We Sometimes Get Uneven Negatives

I. W. BLAKE

ONE of the first nuts the amateur has to crack, after he has learned that an "uneven" negative does not give a good print, is how to avoid making that kind of a negative. He has discovered that at times his plate, upon development, reveals abnormal thickness in some parts, and abnormal thinness in other parts; the sun-lit or illuminated portions being too thick (dense) — the result of over-exposure — while the dark, shadowy portions are too thin — the result of underexposure. In short, there is a complete lack of those beautiful grays or "half tones" which, in every good negative, must fill in between the extremes of black and white.

When we stop to think out the matter, we know underexposure to mean that the shadows were so heavy that the plate-emulsion failed to register or "catch" all of those exquisite, transparent gradations which actually exist in all dark places. Furthermore, we know that the illuminated portions were so intensely bright that the plate-emulsion sucked up, swallowed and digested, so to speak, those highlights long before the shadows were even tasted. Consequently, it is this sharply-defined manifestation of extremes which we are called upon to modify, if we would make a perfect-printing negative.

Now, since we know that this unevenness is caused, specifically, by both under- and over-exposure appearing on the same plate — which we will assume is as rapid a brand as the amateur can buy, a weakness of amateurs — suppose that we continue our investigation still further from the viewpoint of common sense. If our rapid plate is unable to gather in all the delicacy of the shadows, but riots in the glory of the highlights, does it not stand to reason that a medium-speed plate would balance these widely-differing conditions far better than a rapid one?

Nine-tenths of the uneven negatives are the natural result of high-speed plates, and high-speed exposures. In other words, the well-meaning plate isn't given half a chance. It says to itself, "Oh, *what's* the use! *What's* the use of *any*-thing!" and then goes to work patiently to catch all that it can, so that its owner may boast, with made-to-order indifference, that he "snapped" that view in  $\frac{1}{100}$  of a second or even less!

And, really now, "honest Injun." or "speaking as man to man," or sternly "crossing fingers," or using any of those forceful adjuncts

that make mere words so much stronger in meaning — wouldn't his hearers have scorned him as a "tenderfoot" had he dared to break away from kiln-dried precedent and state bravely that he had wasted, yes, actually wasted — as they would feel — one, or even two whole seconds of his breathless hurry toward Eternity — lost it through trying to make certain of a perfect negative at the outset?

Did you ever notice that we seldom complain of the hours passed in trying to "doctor" up a poor negative — as wasted? Ah, no! It is only when we stop to look before we leap, in these hurry-scurry days, that we count the time as lost. Queer folks, aren't we?

No, in perfect negative-making, it is not always the quickest bird that gets the choicest worm. On the contrary — excepting, of course, in newspaper, athletic and animal work, and in the photographing of children where the fastest plates are practically compulsory — it is the medium-speed plate, the medium-speed exposure, and the medium-speed development which will give us our perfect-printing negatives.

This desirable end is attained largely through the latitude which we are permitted in all the operations, especially during exposure. With these plates, it does not really matter so much whether we work at the half or the full second with 32 U. S. stop — a difference that would be out of the question with a lightning-speed plate. Moreover, in development, the present mode of tank-immersion brings more even results than was given by the old-fashioned flash-in-the-pan method of treatment.

Nevertheless, judgment must be exercised in the photographing of any view. The amateur who attempts to get *real* pictures at high noon, in the extremes of sunlight and shadow, is facing difficulties. We all know that any scene is made beautiful only through the soft gradation of its lights and darks, and this we cannot hope to get beneath the vertical rays of mid-day. We must be fair to the view, fair to the time of day, fair to the plate, fair to its exposure and development, if we expect the forthcoming negative to give back to us the fairest result in return for our labor.

There is another variety of uneven negative. This comes when a print or an engraving, in being copied, is not fastened properly to its support. Any looseness, lopping, or buckling of the paper — that is, any deviation from a per-



SHOWY LADY'S SLIPPER

FRED S. PIPER

factly flat surface, will show in the negative as being slightly out of focus. The back support should be, preferably, a firm, steady wooden box. Wooden, because cardboard, no matter how carefully propped upright against a stack of books such as the careless worker is most likely to use, cannot be relied upon safely, to preserve that exact right-angle to the lens, which accurate copying demands.

But there is still another snag which we all, as amateurs, have struck at some period of our

experience. This, is to get an uneven print from a negative that is sharp and clean. The print, in places, looks blurred. This may be due to the printing-frame backboard not being smoothly padded, or the brass spring-arms that clamp the backboard in position may have weakened through use. An extra pad of thin felt, and a little bending back of the spring-arms, will give better contact between paper and negative, and ensure an even print. Attention to one's photographic apparatus will save many annoyances.

## EDITORIAL

### Significant Art-Activity

A WAVE of popular interest in art is sweeping over the land. Many of our public-spirited men who have founded and inaugurated great educational enterprises in art have come to the conclusion that the appreciative public should assume the responsibility of their future maintenance. Thus, Eben Jordan, a prominent Boston business-man, having built and equipped, and maintained for three consecutive seasons, the magnificent Boston Opera House, has placed the matter of financing this great enterprise in the hands of the music-loving public, calling for a guaranty-fund of \$150,000. He believed that if the Boston people loved opera music seriously, they would contribute promptly and liberally to its support. He was not mistaken, for the necessary amount was soon pledged.

The Boston Art Club, which has for its object the art-education of the community, has been animated by a desire to hold public exhibitions of the very best cotemporary American and European art — designed for the culture and education of the people and, particularly, the public schools, colleges and other institutions interested in art. As the execution of such an undertaking requires considerable money, the club has started a fund, the income of which is to provide the necessary means. It is gratifying to state that the effort to establish this art-fund has met generous response.

The question now is, why cannot a similar movement be inaugurated in favor of pictorial photography? One remembers gratefully a series of honest but inadequate attempts to arrange and exhibit throughout this country the achievements of the foremost cotemporary photographic workers. Matters of this kind must be conducted by men of sagacity and influence, experience and culture, and with ample financial support, in order to be entirely and permanently successful. In England, perhaps on account of its magnificent little distances, there exists a compact, sympathetic activity among the photographic societies, which makes possible semi-yearly exhibitions of pictorial photography international in character. Unfortunately, the expense of procuring and returning foreign exhibits, including those from far-distant lands, falls entirely upon the contributors, even when prints fail of acceptance. If America is to be favored with regular exhibitions of the very best representa-

tive photographic art, it is necessary that the leading photographic bodies in this country take immediate action with this end in view. In a matter of so serious a nature, it might be well for the amateur societies to act with so powerful a body as the Photographers' Association of America, which is composed entirely of professional practitioners. Each amateur club might send a delegate to the Congress of Photography, which is held at the annual conventions of the National Association — this year at Philadelphia, in July. If this idea of a joint deliberation with a body of regular professional craftsmen is not feasible, then the matter may be safely entrusted to a congress or assembly of representative amateur workers. Whatever is contemplated, the matter of the establishment of a permanent fund — as already outlined — should be of paramount importance. The executive committee should be composed of persons of unquestioned business-integrity, sincerity of purpose, executive ability, breadth of vision and acute practical judgment. Persons of authority and influence in the business-world are sometimes more successful in matters which require responsibility, judgment and tact than those whose station in life is less conspicuous. This also holds good in soliciting financial support or in establishing cordial relations between the representatives of this country and those of Europe, where the people are more conservative and less trusting than formerly. The administration of the affairs of the organization suggested should include a long tenure of office. The customary annual change of a governing board — so common in American politics — would be obviously detrimental to an harmonious and successful policy; for no sooner has a functionary become familiar with the routine of his office than he is deposed, while it is not always certain that his successor will prove to be as capable. It would be unwise, however, to hold such a display of international photographic art in but one city, thus transforming the latter into a sort of Mecca, as has been attempted by a well-known demagogue, whose apparent object in life is to make photographic and kindred exhibitions under his control subservient to his own selfish ends. The collection ought to be exhibited in the principal American cities, and, on account of its eminently artistic importance, it would be gladly received by art-museums and art-clubs whose facilities for dis-



playing pictures are generally superior to those offered by camera-clubs. The management of the ideal exhibition should be characterized by lofty motives, purely unselfish and altruistic.

We earnestly recommend these suggestions to all who are interested in pictorial photography, many of whom appreciate the need of energetic action in favor of exhibitions like those held by the London Salon of Photography and the Royal Photographic Society. It is a deplorable fact that of recent years America has had virtually no opportunity to see a collection of the world's best work in pictorial photography, except through photographic journals whose reproductions, admirable as they frequently are, do not possess the tonal beauty and individual interest of the original prints.

### Opportunities for Camera-Clubs

WHILE our photographic pictorialists are absorbed in the contemplation or production of masterpieces, they are probably unaware of the progress that has been made in the adaptation of photography to various methods of investigation and research. For many years past photography has played a conspicuous part in the revelation of forged or altered signatures on documents, letters and cheques, which often has resulted in the apprehension of the malefactor. Also, during the prevailing unprecedented activity of counterfeiters of the works of well-known painters, photography has rendered most valuable service. Deception in the matter of paintings is now very difficult, enlargements of the negatives usually disclosing the ear-marks of the trickster who attempts to force counterfeiters upon unsuspecting dealers or collectors. How much or how little progress in the application of photographic science is due to amateur photographers, themselves, is not difficult to determine. It is a pity, however, that the photographic societies of this country are doing so little to aid the cause of civic improvement: or to aid museums (of history, arts and sciences) and other public educational institutions by supplying valuable photographic data. In work for the public-at-large, the individual can do very little alone. With concerted action almost any undertaking will be sure of success. Do they not realize the power of the camera—a power which is lying idle in their hands?

We frequently hear of camera-clubs falling into a condition of desuetude for the lack of some useful activity. Instead one hears of listless gatherings of members, where the time is spent simply in smoking and telling stories—a state of inertia which would be the undoing of any club, photographic or otherwise.

### Memorial to Henry Snowden Ward

ALTHOUGH the genial, helpful and inspiring personality of the late Henry Snowden Ward, together with the noble and unselfish work he has accomplished, in themselves form a worthy memorial, it is gratifying to hear that one of a substantial nature is being contemplated by his many friends in England. Remembering how cheerfully readers of PHOTO-ERA contributed to the Hinton Memorial Fund a few years ago, the editor indulges the hope that they will show similar sympathetic interest in the movement recently inaugurated for the establishment of a suitable memorial to the late H. Snowden Ward.

Subscriptions, however small, from photographers, both professional and amateur, as well as camera clubs and those identified with the photographic trade, will be gratefully received and publicly acknowledged in the pages of PHOTO-ERA Magazine. They may be addressed to Mr. Wilfred A. French, Henry Snowden Ward Memorial Fund, PHOTO-ERA, 383 Boylston Street, Boston, Massachusetts, and will be forwarded to the treasurer of the memorial committee in England.

### Photo-Era Prize-Collection

THE prints accorded prizes and honorable mention in the prize competitions held monthly by PHOTO-ERA during the year 1910 received a cordial welcome at the Illinois College of Photography, Effingham, Ill. They were shown in this well-known institution during the last two weeks in February, and served as subjects for illustration and discussion for the benefit of the students. The pictures were arranged in groups according to subjects, and, thus classified, they gave a fine opportunity for the pupils of the College to observe how individual workers treat the same subject: an object-lesson as valuable as it was unusual.

As there was a general request from the public-at-large to view the collection, and which to allow might interrupt the College class-work, the exhibit was transferred in March to the city proper, where it was shown for the benefit and pleasure of the citizens of Effingham and vicinity. The expense of the hall hired for this purpose was defrayed voluntarily by a public-spirited citizen.

This is an inspiring example of what may be expected to be done by other thoughtful citizens in the larger cities, in the interest of pictorial photography—a movement which has been suggested in the leading editorial of this issue, and one which cannot fail to engage the attention of pictorial workers throughout this country.

# THE ROUND ROBIN GUILD

*An Association of Amateur Photographers*

Conducted by ELIZABETH FLINT WADE

This association, conducted under the auspices of PHOTO-ERA, and of which PHOTO-ERA is the official organ, is intended primarily for the benefit of beginners in photography, although advanced camerists are just as welcome and many are numbered among its members. The aim of the association is to assist photographers by giving them information, advice and criticism in the Guild pages of PHOTO-ERA, and by personal correspondence. Membership is free and may be obtained by sending name and address to PHOTO-ERA, The Round Robin Guild, 383 Boylston Street, Boston. Send a stamp for complete prospectus.

## April-Days

THERE is a great deal said and written, at the present day, about living out-of-doors. No one has thought to seek for the reason of the growing fondness for nature, but the reason is easy to find. It is due largely, if not wholly, to the camera. This little instrument has proved the lure to entice its user to the fields and woods, and to make him acquainted with the great out-of-doors with which he had formerly been on speaking-terms only.

With the first hints of spring, the outdoor enthusiast betakes him to the fields and woods — glad to be alive and to be in the open air once more and free to enjoy the "uncertain glory of an April day."

Everywhere is seen the renewing of life. Under the combined magic of sun and rain, the sere, brown hills are rapidly changing to emerald. The trees are donning a misty covering which, in a few weeks, will become translucent green. Soft, fleecy clouds drift across the sky, which is of that delicate blue of which poets love to write. The first frail blossoms of the year begin to carpet the woodland, and "birds are singing in every bush."

No camera is allowed to remain idle now, but is pressed into service. The first subject which will occur to the camerist is the landscape, and an April landscape, with its evanescent and ever-changing beauty, is a subject well worth studying, but a wide-spread scene, however charming to the eye, will not prove half so fascinating in a picture. When reduced to a miniature size, the scene loses all the delicate half-tones and fleeting shadows, and the picture is apt to be flat and uninteresting. If, on the contrary, one chooses short views, he is quite likely to get a picture full of interest and charm.

The swamp in spring-time is worth a visit for its pictorial possibilities. As though ready for the Spring, last year's rushes still sway and bend in the wind, but their sturdy successors are already well above ground, and will soon thrust them aside. Bushes, here and there, wear a dress of soft green and catkins dangle from the pussy-willow — a sure sign that, once more, Spring is in the land. Then, too, in April, the swamp has pools of water which a few weeks later will have disappeared. They are a very attractive part of the composition, as they reflect not only the growing plants but also the clouds that float across the sky.

A favorite subject for spring-scenes is the brook; and surely, the amateur cannot find a more capricious subject or one which shows so many phases. At this season the brooks run full between their banks and hurry swiftly along their course as if they, too, rejoiced and were glad to add their rippling music to the spring-time chorus. Of the pictures sent to the Guild, nearly all of those which have the brook for a subject show it issuing from a woodland, or else pictured where a clump of trees makes pleasant shade. Few and far between are those pictures which show a brook flashing through a meadow;

wending its way beside a garden or a cottage, or forsaking the fields and woods — following, with many bends and crooks, the broad highway.

Spring-pictures need not necessarily be limited to those of landscape, woodland and brook. The season's occupations and sports allow the camerist to introduce life into his picture. There is the ploughman turning the furrows, the gardener spading the ground for his early vegetables, and the fisherman whipping the stream for the wary trout.

The city-dweller need not go afield for spring-pictures. The games which the children play in the streets are typical of the season. The first warm days bring out the boys with their marbles; and kite-flying is a sport which appears simultaneously. There are many different phases of spring, but the point is to get a picture which shall be typical of spring and not of any other season of the year. "The year's at the Spring."

When as good a print as possible is obtained from the negative, the next important step is the proper mounting. It does not seem that any member of the Guild could have missed all of the suggestions printed in the Guild department in regard to the mounting; nor all of the admonitions in regard to the marking of prints; yet, if read, such hints apparently are not heeded. Each contest brings prints either poorly mounted or not mounted at all. Others bear neither name nor address. Were it not for the fact that the greatest care possible is taken of pictures sent to the contests, many would be lost. The package may have the return-address of the sender, but the prints have no mark by which they may be identified. In the December contest, some very fine pictures were received; the mounts bore the name of the sender and of the town in which he lived. The pictures were sent back to the address given, and in a short time notice was received at PHOTO-ERA office that a package addressed to *John Doe* was unclaimed, and, if wanted, stamps must be sent for its return. The stamps were forwarded and the package was sent back. Two or three weeks later, a very pert letter came from the owner of the prints, saying they must be returned immediately as they were to be used elsewhere. In his letter, he gave his street and number, which he had failed to mark on his prints. The prints were remailed at once, the delay being no fault of PHOTO-ERA. This is not the only case, but is cited to show that PHOTO-ERA does its best to return prints safely, promptly and well-protected.

## An Alum Fixing-Bath

MANY of our members ask for a formula for an alum fixing-bath, and as they are usually in a hurry for an answer the formula is sent to them by mail. As inquiries for this formula are increasing, it is printed here-  
for the benefit of individual inquirers, and also for the Guild at large.

BABY'S PET  
J. HERBERT SAUNDERS  
FIRST PRIZE  
HOME-SCENES



About five years ago the brothers Lumière and their co-worker, Professor Seyewetz, conducted a series of very careful experiments to determine whether or not a fixing-bath which contained alum was superior to the plain or acid fixing-baths. They proved conclusively that the alum fixing-bath was superior in every respect, and the result of their experiments is the following formula which has never been materially altered by them, though it was formulated several years ago: Hypo, 3 oz.; sodium-bisulphite lye, 100 to 150 minims; chrome alum, 50 grains; water, 20 oz. Dissolve in the order given.

Chrome alum is commended instead of the ordinary alum for two reasons. First, it takes only one-third as much of the chrome as it does of the ordinary alum of commerce. Second, chrome alum hardens the gelatine so that it will resist a temperature of 212° F. — the boiling-point of liquids.

To prepare the solution, dissolve the hypo in half of the amount of water called for in the formula, the alum and the sodium sulphite in the other half, and, when dissolved, mix the two solutions.

A formula for an alum fixing-bath in which sodium acetate is used in the place of sodium bisulphite is thus given by Professor Namias: Hypo, 5 oz.; chrome alum, 40 grains; sodium acetate, 125 grains; water, 20 oz. It is asserted that this bath will keep much longer than one prepared with sodium bisulphite.

A formula for an alum fixing-bath in which commercial, instead of chrome, alum is used, is given by Mr. William Kunz: Hypo, 16 oz.; sodium bisulphite, 400 grains; powdered alum, 1 oz.; water, 64 oz. Dissolve the hypo in the water, and when thoroughly dissolved add the other chemicals. This bath is easy to prepare and will keep clear until exhausted. If desired for plates only, chrome alum may be substituted.



### Method

THE best results cannot be obtained from any kind of work, unless it is performed in accordance with some routine-system well established, and adhered to strictly. System is now considered of so much importance that scientific men make it a regular study, and spend much time and thought to devise ways of labor- and time-saving. Even the motions are studied which are employed by a workman in his daily toil, with a view to eliminate all those which are superfluous, and to retain only those which are necessary to perform the task in hand. An example of useless and superfluous motions is that of a man who makes several flourishes with his pen before he actually puts it to the paper. The time consumed in these motions is sufficient for him to write two or three words.

Many amateurs, I regret to say, have little or no system in their work, and, consequently, they employ superfluous motions and waste much valuable time. This lack of system is the direct cause of most of their failures.

There are several definitions of the word, system. Those with which the amateur should concern himself are, first, an assemblage of objects arranged in regular subordination, or after some distinct method; second, complete principles arranged in a rational dependence on each other.

The first relates to the method by which the amateur arranges and stores his photographic apparatus; the second, to the manner in which he pursues his photographic work, both in the field and at home. The editor of the Guild has urged often the advantage of a systematic arrangement of one's outfit, and has given detailed

SWEETHEARTS  
HENRY UHL  
THIRD PRIZE  
HOME-SCENES



directions which were simple and easy to follow. They are here repeated in brief for the benefit of our new members, for each day sees added to our membership-list both beginners and advanced amateurs. If one has a closet or a cupboard which he may use exclusively for his chemicals, then his method should be to classify them and to keep each kind by itself. Developers, whether in paper, glass tubes or bottles, should be marked each with its specific name and, in addition, should bear full directions for use. If developers are in paper packages, the packages themselves should be stored in a screw-top glass-can; and, to ensure their preservation, a piece of calcium chloride should be placed in the jar. The calcium chloride has a great affinity for moisture and will absorb it if there is any present, and thus prevent its action on the other chemicals. The toning-solutions should be kept on a different shelf from that of the developers, and they, too, should be marked with name and method of use. Powdered chemicals, like the sodas, should be put either into glass cans or bottles. Any chemicals not in frequent use, and stored in bottles closed with ordinary corks, should have paraffin-wax melted and poured over both cork and neck of the bottles to prevent the oxidization of the contents.

A very fine plan is to make a list of the contents of the cupboard and to paste it on the inside of the cupboard-door. Then, one can see at a glance what chemicals he possesses and, also, whether or not he has the particular one he wishes to use. This chemical list is to the photographer what the grocery-list is to the house-keeper, and should be used with like system. For example, when any particular household article is nearly gone, the house-keeper notes the fact on the list, and includes the article in her next order. So, thanks to her system of recording and ordering, she never is out of butter, sugar, eggs, etc., at the critical moment when such articles are wanted.

If the cupboard is large enough to contain one's developing-, printing- and toning-apparatus, these, too, should have their special places and, after use, should be

restored to these places. The toning-tray should be kept separate from the developing-tray, and the hypo-trays should be separate from both. Printing-frames should not be allowed to come into contact with chemicals—as often happens through careless methods—for a chemical may be the means of ruining what otherwise would have been a fine print. "Waste not, want not," is the motto which the amateur must heed at every stage of his work, and carelessness in one's work is but another name for waste.

When one's photographic paraphernalia is arranged after an approved system, the time to assemble the articles needed for any phase of one's work is reduced to a minimum. Then, too, it adds to one's pleasure and comfort to be able to put the hand at the moment on any one thing desired. In time the task becomes mechanical, and one can perform it almost in the dark; for the body is a willing servant, and obeys the subconscious mind almost as quickly as it does the conscious. If this assertion seems strange, consider for a moment the act of dressing. The active mind is not conscious of each article of dress as it is assumed, but may be busy in plans for the day's work. It is the subconscious mind that directs the movements of the hands in the putting-on of the garments, and it is only when a needed article has been mishandled that the active mind takes charge of the task and concerns itself to recall where the missing garment has been placed.

Properly to classify and store one's negatives requires another sort of system, and each amateur must work out his own. The editor has found that the most convenient system for himself is to store negatives in chronological order, numbering them consecutively, and to record both number and name in a book. The different subjects are sub-classified under portraits, genre-studies, landscapes, interiors, marines, architecture, still-life, decorative, etc. Each negative, as it is made, is recorded in the chronological index and also in the particular class to which it belongs. Thus, when a certain negative is desired, it is first sought in its class, and then is found easily by num-





ber, since the numbers are in regular order. Some amateurs make an index for each class, number it separately, and begin each class with the number, one. Such a plan makes it more work to locate a negative, for one must look in his case under portraits as well as numbers; whereas if the negatives are numbered consecutively regardless of class, one has to search for simply the number. If negatives are recorded under subjects only, the numbers are liable to become mixed, and numbers three, Marine, may stray into the place of number three, Portrait, or vice versa.

Any amateur can construct his own negative-case from two or three wooden boxes. There are great possibilities in wooden boxes. Indeed, a book is published on the subject of Box-Furniture, which not only describes how the furniture of a house can be made entirely from wooden boxes, but also gives the working-plans for such construction. If one never has used wooden boxes in the making of simple articles, he should consult this book, which is full of clever ideas well worked out.

A still further classification is by locality. When the editor visits a place and there makes a number of negatives, these are sub-classified under the name of the locality, as Nova Scotia, Bailey's Island, Pan American Exposition, etc. Thus, when negatives of any special locality are wanted, they are easily found by consulting the "locality" index. The negatives are classified under their respective subjects also, as well as by locality.

Another handy help which proves almost invaluable is the hanging-scrapbook. This is made of common manila paper folded into book-form in a size ten by twelve or thereabouts. It is sewed through with a stout thread, a string, to which a brass ring is tied, is attached

to the top, and the book is suspended from a hook at the side of the cupboard. There should be several of these books, each devoted to one subject. One book contains developing-formulae, another, toning-formulae, and, in addition to those copied into the book or clipped from periodicals, one should preserve the manufacturers' formulae which accompany plates and papers. Thus he has, in convenient and condensed form, much useful, and in time, invaluable, photographic information.

The second, and of paramount importance, is the "complete principles" of the photographic art arranged in a "rational dependence on each other." First would come the knowledge of the mechanism of one's camera and the practice of its different movements until they become so familiar that they are performed subconsciously and leave the active mind free to devote itself exclusively to the choice of a subject and its composition. One must learn to see a picture in miniature, to decide whether when reproduced in monochrome in the print it will have pictorial value, or will be dull and uninteresting. To the composition of his picture one must apply the principles of art, study the relations of the objects to each other, judge the balance, observe the lines, and know whether all are in harmony. The rules of art are few and simple. They should be learned by every amateur who desires to rise above the level of mediocrity. Technique and art combined make the successful amateur photographer, for technical excellence is simply a better way of expressing art-ideas.

"Thrice is he armed who has his quarrel just" says the proverb, and thrice is the amateur equipped who works by a simple system, but a well-learned system. The first law of Heaven was — order.

## The Round Robin Guild Monthly Competitions

*Closing the last day of every month.*

*Address all prints for competition to PHOTO-ERA,  
The Round Robin Guild Competition, 333 Boyl-  
ston St., Boston, U.S.A.*

### Prizes

*First Prize: Value \$10.00.*

*Second Prize: Value \$5.00.*

*Third Prize: Value \$2.50.*

*Honorable Mention: Those whose work is deemed worthy of reproduction with the prize-winning picture, or in later issues, will be given Honorable Mention.*

Prizes may be chosen by the winner, and will be awarded in photographic materials of any nature sold by any dealer or manufacturer who advertises in PHOTO-ERA.

### Rules

1. These competitions are free and open to all photographers, whether or not subscribers to PHOTO-ERA.

2. As many prints as desired, in any medium except blue-print, may be entered, but they must represent the unaided work of the competitor from start to finish, and must be artistically mounted. Sepia-prints on rough paper are not suitable for reproduction, and such should be accompanied by smooth prints on P. O. P. or black-and-white paper having the same gradations and detail.

3. The right is reserved to withhold from the competitions all prints not up to the PHOTO-ERA standard.

4. A package of prints will not be considered eligible unless return postage at the rate of one cent for each two ounces or fraction is sent with the data.

5. Each print entered must bear the maker's name, address, Guild-number, the title of the picture and the name and month of the competition, and should be accompanied by a letter SENT SEPARATELY, giving full particulars of date, light, plate or film, make, type and focus of lens, stop used, exposure, developer and printing-process. Enclose return-postage in letter.

6. Prints receiving prizes or Honorable Mention become the property of PHOTO-ERA. If suitable, they will be reproduced, full credit in each case being given to the maker.

7. Competitors are requested not to send enlargements greater in size than 8 x 10 or mounts larger than 12 x 15 unless they are packed with double thicknesses of *stiff* corrugated board, not the flexible kind, or with thin wood-vener. Large packages may be sent by express, Section D Rates, very cheaply and with indemnity against loss.

### Subjects for Competition for 1912

February — "Woods in Winter." Closes March 31.

March — "Window-Portraits." Closes April 30.

April — "Spring-Pictures." Closes May 31.

May — "Decorative Treatment of Shrubs and Flowers." Closes June 30.

June — "Outdoor Portraits." Closes July 31.

July — "Tree-Studies." Closes August 31.

August — "Outdoor-Sports." Closes September 30.

September — "Street-Scenes." Closes October 31.

October — "Autumn-Scenes." Closes November 30.

November — "Interiors with Figures." Closes Dec. 31.

December — "Cats and Kittens." Closes January 31.

### Award — Home-Scenes

*First Prize: J. Herbert Saunders.*

*Second Prize: Franklin H. Knickerbocker.*

*Third Prize: Henry Uhl.*

*Honorable Mention: O. E. Aultman, Beatrice Bell, Rupert Bridge, Charles H. Flood, William P. Hall, J. P. Haubly, F. H. Hammer, C. E. Kelsey, Ansel W. Newman, W. G. Ogilvie, W. and G. Parrish, James Thomson, Anson M. Titus, Edward H. Weston.*

## BEGINNERS' COLUMN

### Quarterly Contests for Beginners

*In these contests all Guild members are eligible PROVIDED THEY HAVE NEVER RECEIVED ANY PRIZES OR HONORABLE MENTIONS in the past, FROM ANY SOURCE, AND PROVIDED ALSO THAT THEY HAVE NOT BEEN MAKING PHOTOGRAPHS MORE THAN ONE YEAR.*

All prints submitted, except prize-winners, will be returned if postage is sent in a separate letter with the data. See rules 4 and 5 in opposite column.

### Prizes

*First Prize: Value \$5.00.*

*Second Prize: Value \$2.50.*

*Third Prize: Value \$1.50.*

*Honorable Mention: Those whose work is worthy will be given Honorable Mention.*

### Subjects for Competition

General — Indoors. Closes April 15, 1912.

Landscapes with Figures. Closes July 15, 1912.

Summer-Scenes. Closes October 15, 1912.

Street-Scenes. Closes January 15, 1913.

### A Word About Our Subjects

THE subject for the contest which closes April 30 is Window-Portraits. Home-portraiture is so popular that we hope to receive many fine examples of this class of work. If one wishes an object-lesson in window-portraiture, he cannot do better than study the window-group by W. B. Davidson, in the March number of PHOTO-ERA. It is a particularly fine piece of work, not only in the treatment of the subject, but also in the grouping of the figures. There are no harsh highlights, and the shadows have beautiful halftones. There is no halation, which, indeed, can be avoided easily if one uses nonhalation plates. A view of an interior, which included a sun-lighted window, was sent, recently, to the editor. There was no halation around the window, though the plate—a nonhalation—was exposed for ten seconds. On the contrary, good detail was visible in the window-drapery, and also in the objects on the window-seat. Excellent examples of window-portraiture, the work of Katherine B. Stanley, may be found in the issue of April, 1911. The article which accompanies the illustrations tells how the artist managed to get, by the light of an ordinary window, such soft and pleasing pictures. It is worth the while of the amateur who intends to do much home-portraiture, to get the copy referred to and use the article for his guide to successful window-portraiture.

In this present number are some splendid examples of spring-pictures, which may be studied with profit by those who intend to take part in the contest which opens this month and closes May 31.



"COME PLAY WITH ME"

HONORABLE MENTION — HOME-SCENES

JOHN SCHORK

### Answers to Correspondents

*Readers wishing information upon any point in connection with their photographic work are invited to make use of this department. Address all inquiries to ELIZABETH FLINT WADE, 743 East 27th Street, Paterson, N. J. If a personal reply is desired, a self-addressed, stamped envelope must be enclosed.*

**H. B. ROYCE.**—An **Adhesive Similar** to that **Used for Postage-Stamps** is made as follows: White dextrine,  $\frac{1}{2}$  oz.; water,  $1\frac{1}{2}$  oz., acetic acid, 15 minims. Mix the dextrine with a little of the water, heat the rest of the water and stir in the moistened powder. Let it cook slowly in a water-bath till smooth and fine. Cool and add the acetic acid and  $\frac{1}{4}$  oz. alcohol. This mountant may be spread on a print, allowed to dry, and when the print is to be mounted the back is moistened, as one would a postage-stamp.

**MARY B.**—The **Frilling of the Film of Negatives** is due, usually, to one of two things; either the solutions or the washing-water are too warm and soften the gelatine, or the developer is too strong in alkali. If the plate frills in the washing-water, it is due to the temperature of the water; but if it frills in the developer, then it may be either the temperature of the developer, or the surplus of alkali in the solution.

**ANDREW STETSON.**—To **Print by Diffused Light**, means to print in the shade out-of-doors, or to interpose some translucent fabric between the negative and the direct rays of the sun. Many professional photographers always use tissue-paper to cover the printing-frames when they print in diffused light even. Onion-skin paper is the best for this purpose, as it is free from flaws, and shows little or no unevenness.

**CAROL HYDE.**—To **Remove Varnish** from a **Negative**, place it in a tray and cover it with alcohol. After a little time rub the film gently with a piece of absorbent cotton, and the varnish will be removed readily. It is not necessary to varnish negatives, and, unless one understands the process, one is more apt to spoil the negative than to protect it.

**ALBERT NYQUIST.**—It would take all the space allowed to the Guild department for the month to answer your questions in detail. To transfer photographs to china, metal, wood, etc., requires a separate process for each, and directions to do such work cannot be given in a few words, nor within the limits of a letter. If you will consult a dictionary of photography you will find in it descriptions of the processes about which you ask. Yes; photographs which have been sent to the monthly contests may be sent again to the PHOTO-ERA. It sometimes happens that a picture sent to a particular contest does not belong to that class at all, and if it is good, it is returned to the amateur with a note that advises him to enter it in another contest for which it is considered more suitable.

M. M. C. — It would be **Unwise to Use a Rubber-tank**, that has been used for a **Hypo-Tank**, to develop plates by the tank method. Any vessel used for hypo is unfit for use with either developing- or toning-solutions. Perhaps an exception may be made for the combined toning-solutions, but even then it is safer to use a tray which has never been used for hypo.

F. D. LOUCKS. — **To Remove Grease or Oil-spots** from your **Negative** rub the places with a piece of absorbent cotton dipped in benzole, then lay the plate in a tray and cover with alcohol. If the film has been hardened by formalin you may use a little soap and water, then rinse the plate and place it in alcohol for a few minutes.

SELDEN, D. A. — **No; Black Velvet Will Not Make a Good Backing** for a plate. To prevent halation the velvet would have to come in optical contact with the glass of the negative, and this would be a delicate task to perform. The advice of the editor is that you use the nonhalation plates, and thus avoid all trouble attendant on the backing of plates. The nonhalation plates cost a little more than others, but the time saved is worth the difference in the price.

L. G. MEANS. — **A Ten Per Cent Solution** is one which contains one part by weight of the solid and nine parts by weight of water. For photographic solution made up in ten per cent strength, it is not necessary to be so exactly accurate. If an ounce of a chemical is dissolved in two or three ounces of water, and then enough water added to make the amount up to ten ounces, the solution will be, virtually, a ten per cent solution.

E. H. G. — **A Soft Pencil** sharpened to a needle-like point is the best to use for **Touching Out Freckles** and similar imperfections on a portrait negative. The Koh-i-noor, 5 B's, is a fine pencil for this purpose. Have a piece of sandstone and as soon as the point wears down resharpen it by rubbing it on the sandstone. If the film does not take the pencil-marks well rub the surface, where the retouching is to be done, with powdered pumice-stone. This will give a tooth to the film and the marks of the pencil will match the density of the surrounding film.

ELLIS GREAVES. — **The best medium with which to Tint Photographs** is the Japanese transparent water-color. These colors come in book-form, the paints being applied to the leaves of the book, which are of heavy, non-porous paper. To use, a small piece of paper is clipped from a leaf, placed in a saucer and a very little water turned over it. The paint dissolves immediately and any depth of tone may be obtained by varying the amount of water used. To combine or mix any of the colors, use a moist brush to take the paint from the leaf and spread it on a china palette or white plate and mix the colors with just a slight amount of water. Do not use strong tones. A soft tint or a suggestion of color is much more attractive. As the colors are transparent, the shading is produced by the lights and shadows in the print, and not by stronger or lighter washes of color.

DONALD SMITH. — **The Roll-Film** about which you ask is made with alternate strips of **Sensitized Film** and **Translucent Paper**. The paper serves the purpose of a focusing-glass. One first composes his picture on the paper, as if it were a glass, closes the shutter, winds the paper on the spool and brings into place the sensitive film; makes the exposure, winds the exposed film, brings another piece of paper into place, focuses, etc., and repeats the operation till the film is used. This clever device combines the advantages of a plate with those of a film-camera, and enables one to use his film-camera as a plate-camera without the burden of glass-plates.

## Print-Criticism

*Address all prints for criticism, enclosing return postage at the rate of one cent for each two ounces or fraction thereof, to ELIZABETH FLINT WADE, 743 East 27th St., Paterson, N. J. Prints must bear the maker's name and address, and should be accompanied by a letter, sent separately, giving full particulars of date, light, plate or film, stop used, exposure, developer and printing-process.*

THE OPEN ROAD. F. D. A. — So much has been written about the open road in recent fiction, in accounts of everyday-travels and wanderings, that amateurs now choose it for a subject of a photographic study. Sometimes one succeeds in making a very good picture, but more often than not it happens that one's efforts are unsuccessful. In this picture F. D. A. has introduced the figure of a man with a bundle, trudging along the highway. The subject was cleverly posed with his back to the camera, and beyond the figure is a long stretch of open road. At the left of the picture are sloping banks, while at the right a vista of fields and woods incline one to think that this particular "open road" leads through a very charming bit of country. The composition of this picture is very good, but the plate was overexposed, and the print lacks contrast. The amateur would do well to make another study of this subject, use a larger stop — F/8 is none too large — and make a short exposure.

IN THE PARK. M. D. A. — The title does not exactly fit this picture, which might represent, and perhaps more fitly, a scene in the country. It shows two geese on the bank of a placid stream, the opposite shore being quite near, and thickly wooded. The fowls stand close to the water's edge, and there is less than an eighth of an inch between them and the lower edge of the picture. Now everyone knows that geese are very timid and flee at the approach of even a friend, but this picture portrays them as so close that they may be touched with the hand. Of course the amateur may have been — and doubtless was — far enough away to get the pictures without unnecessarily alarming his subjects, but at the same time he ought to have included enough of the foreground to give the effect of distance. We have had some very fine studies of waterfowl, particularly of swans, and the amateur who essays this subject will find excellent object-lessons for study in back numbers of the PHOTO-ERA. The negative from which this print was made was excellent in technique, and the print very tastefully mounted.

THE RUNAWAY. H. H. G. — This is the picture of a little child backed up close against a tree, a half-scared, half-mischievous look on its face. The tree itself divides the picture exactly in half, and as the middle distance is a stretch of field and road, with houses on the horizon line — the line in this case being very near the spectator — there is a picture each side of the tree. "The Runaway" was evidently a snapshot, and perhaps it was impossible to avoid this unpleasant and inartistic treatment of the subject. The picture, if trimmed at the right an inch, or a little more, will bring the figure into better position on the plate, and, also, materially lessen the effect of there being two pictures. The child itself is a very pleasing genre-study and the expression, caught on the instant, is such as one might expect a Knight of the Palette and Brush to produce, and not the mechanical camera. But is it not to the camera we owe so many charming pictures of real child-life?

# PHOTOGRAPHIC EXHIBITIONS

Information for publication under this heading is solicited

<i>Society or Title</i>	<i>Date</i>	<i>Place</i>
Eighth American Photographic Salon. Ninth Salon Toronto Camera Club. Photographic Society of Ireland. Photographic Art and Crafts Exhibition. PHOTO-ERA Prize-Pictures.	Not furnished. March 25-30, 1912 April 16-20, 1912 May 3-11, 1912 April 15 to May 1, 1912	Apply to Secy., C. C. Taylor, Toledo. Toronto, Canada. Sackville Hall, Dublin, Ireland. London. Secy., Arthur C. Brookes. Chicago Camera Club, Chicago, Ill.

## Notes on the Use of Exposure-Meters

FOR those who wish to use a meter that is accurate in all conditions, we can recommend both the Wynne and Watkins. Both depend on the tinting of a sensitive paper to a standard shade, thus giving the exact actinic value of the light. Full directions for use are given with each outfit and the manipulation is very simple. The only thing to remember is that, being sensitive to atmospheric conditions, the test-papers do not always change to the exact color of the shade-guide. For this

reason the depth of color and not merely the shade itself should be judged. An actinometer or exposure-meter is a very useful adjunct to one's camera outfit, for it is so constructed that it measures the correct time of exposure under different conditions of light, speed of plate and size of stop used.

We are sure the reader cannot do better than to familiarize himself with the practical and lucidly-written article on the use of exposure-meters, by M. D. Miller, expressly written for this magazine. It was printed in full in the January, 1912, issue.

## Plate-Speeds for Exposure-Guide

Class-numbers. No. 1, Photo-Era. No. 2, Wynne. No. 3, Watkins

Class 1/3, P. E. 156, Wy. 350, Wa.

Lumière Sigma

Class 1/2, P. E. 128, Wy. 250, Wa.

Barnet Super-Speed Ortho  
Ilford Monarch  
Magnet Ortho  
Seed Gilt Edge 30

Class 3/4, P. E. 120, Wy. 200, Wa.

Barnet Red Seal  
Defender Vulcan  
Ilford Zenith  
Imperial Flashlight  
Eastman Speed-Film  
Seed Color-Value  
Vulcan Film  
Wellington Anti-Screen  
Wellington 'Xtra Speedy

Class 1, P. E. 111, Wy. 180, Wa.

American  
Ansco Film, N. C. and Vidil  
Barnet Extra Rapid  
Barnet Ortho Extra Rapid  
Barnet Studio  
Cramer Crown  
Defender Ortho  
Defender Ortho, N.-H.  
Ensign Film  
Hammer Special Extra Fast  
Imperial Special Sensitive  
Imperial Non-Filter  
Imperial Orthochrome Special Sensitive

Kodak N. C. Film

Kodoid  
Lumière Film and Blue Label  
Magnet  
Premo Film Pack  
Seed Gilt Edge 27  
Standard Imperial Portrait  
Standard Polychrome  
Stanley Regular  
Wellington Film  
Wellington Speedy  
Wellington Iso Speedy

Class 1 1/4, P. E. 90, Wy. 180, Wa.

Cramer Banner X  
Cramer Instantaneous Iso  
Cramer Isonon  
Cramer Spectrum  
Eastman Extra Rapid  
Hammer Extra Fast  
Hammer Extra Fast Ortho  
Hammer Non-Halation  
Hammer Non-Halation Ortho  
Seed 26x  
Seed C. Ortho  
Seed L. Ortho  
Seed Non-Halation  
Seed Non-Halation Ortho  
Standard Extra  
Standard Orthonon

Class 1 1/2, P. E. 84, Wy. 160, Wa.

Cramer Anchor  
Lumière Ortho A  
Lumière Ortho B

Class 2, P. E. 78, Wy. 120, Wa.

Cramer Medium Iso  
Ilford Rapid Chromatic  
Ilford Special Rapid  
Imperial Special Rapid  
Lumière Panchro C

Class 3, P. E. 64, Wy. 90, Wa.

Barnet Medium  
Barnet Ortho Medium  
Hammer Fast  
Seed 23  
Wellington Landscape  
Stanley Commercial  
Ilford Chromatic  
Ilford Empress  
Cramer Trichromatic

Class 5, P. E. 56, Wy. 60, Wa.

Cramer Commercial  
Hammer Slow  
Hammer Slow Ortho  
Wellington Ortho Process

Class 8, P. E. 39, Wy. 30, Wa.

Cramer Slow Iso  
Cramer Slow Iso Non-Halation  
Ilford Ordinary  
Cramer Contrast  
Ilford Half-tone  
Seed Process

Class 100, P. E. 11, Wy. 3, Wa.

Lumière Autochrome



# Exposure Guide for April

Calculated to give Full Shadow-detail, at Sea-Level, 42° N. Lat.

For altitudes up to 5000 feet no change need be made. From 5000 to 8000 feet take  $\frac{3}{4}$  of time in table. From 8000 to 12000 feet use  $\frac{1}{2}$  of exposure in table.

Exposure for average landscapes with light foreground, river-scenes, light-colored buildings, monuments, snow-scenes with trees in foreground. For use with Class I plates, stop F/8 or U. S. 4. For other plates, or stops, see tables.

Hour	Bright Sun	Sun Shining Through Light Clouds	Diffused Light	Dull	Very Dull
11 A.M. to 1 P.M.	1/50	1/25	1/12	1/5	1/3
9-11 A.M. and 1-3 P.M.	1/40	1/20	1/10	1/5	1/2
8-9 A.M. and 3-4 P.M.	1/30	1/15	1/8	1/3	2/3
7-8 A.M. and 4-5 P.M.	1/20	1/10	1/5	1/2	1*
6-7 A.M. and 5-6 P.M.	1/6*	1/3*	2/3*	—	—

The exposures given are approximately correct, provided the shutter-speeds are accurately marked. In case the results are not just what you want, use the tables merely as a basis and increase or decrease the exposure to fit the conditions under which one works. Whenever possible keep the shutter-speed uniform and vary the amount of light when necessary by changing the stop.

\* These figures must be increased up to five times if light is inclined to be yellow or red. Latitude 60° N.  $\times 1\frac{1}{4}$ ; 55°  $\times 1$ ; 52°  $\times 1$ ; 30°  $\times 1\frac{1}{2}$ .

For other stops multiply by the number in third column

F/4	U. S. 1	$\times 1/4$
F/5.6	U. S. 2	$\times 1/2$
F/6.3	U. S. 2.4	$\times 5/8$
F/7	U. S. 3	$\times 3/4$
F/11	U. S. 8	$\times 2$
F/16	U. S. 16	$\times 4$
F/22	U. S. 32	$\times 8$
F/32	U. S. 64	$\times 16$

**SUBJECTS.** For other subjects, multiply the exposure for average landscape by the number given for the class of subject.

**1/8 Studies of sky and white clouds.**

**1/4 Open views of sea and sky;** very distant landscapes; studies of rather heavy clouds; sunset- and sunrise-scenes.

**1/2 Open landscapes without foreground;** open beach, harbor- and shipping-scenes; yachts under sail; very light-colored objects; studies of dark clouds; snow-scenes with no dark objects; most telephoto subjects outdoors; wooded hills not far distant from lens.

**2 Landscapes with medium foreground;** landscapes in fog or mist; buildings showing both sunny and shady sides; well-lighted street-scenes; persons, animals and moving objects at least thirty feet away from the camera.

**4 Landscapes with heavy foreground;** buildings or trees occupying most of the picture; brook-scenes with heavy foliage; shipping about the docks; red-brick buildings and other dark objects; groups outdoors in the shade.

**8 Portraits outdoors in the shade;** very dark near objects, particularly when the image of the object nearly fills the plate and full shadow-detail is required.

**16 Badly-lighted river-banks, ravines, to glades and under the trees. Wood-interiors** not open to sky. **Average indoor portraits** in well-lighted room, light surroundings.

## Example:

The factors that determine correct exposure are, first, the strength of light; second, the amount of light and dark in the subject; third, speed of plate or film; fourth, the size of diaphragm used.

To photograph an open landscape, without figures, in April, 3 P.M., bright sunshine, with plate from Class 1, R. R. Lenz, stop F/8 (or U. S. 4). In the table look for "hour," and under the column headed "Bright Sunshine," note time of exposure, 1/40 second. If a smaller stop is used, for instance, F/16, then to calculate time of exposure multiply the average time given for the F/8 stop by the number in the third column of "Table for Other Stops," opposite the diaphragm chosen. The number opposite F/16 is 4. Multiply  $1/40 \times 4 = 1/10$ . Hence, exposure will be 1/10 second.

For other plates consult Plate-Speeds Tables. If a plate from Class 1/2 is used, multiply the time given for average exposure, F/8 Class 1, by the number of the class,  $1/40 \times 1/2 = 1/80$ . Hence, exposure will be 1/80 second.

**PLATES.** When plates other than those in Class I are used, the exposure indicated above must be multiplied by the number given at the head of the class of plates.

# THE CRUCIBLE

A MONTHLY DIGEST OF FACTS FOR PRACTICAL WORKERS

*With Reviews of Foreign Progress and Investigation*

Edited by WILFRED A. FRENCH, Ph. D.

Readers are encouraged to contribute their favorite methods for publication in this department

Address all such communications to The Crucible, PHOTO-ERA, 383 Boylston Street, Boston

## Two Methods of Retoning

RETONING of prints to produce some desired color is a popular process. Dr. Stolze gives two formulæ by which a large variety of tones can be obtained on developing-papers. The first is to bleach the prints in a bath consisting of 1 per cent copper sulphate, 1 per cent potassium bromide, 5 per cent glacial acetic acid, and 93 per cent water, in which the silver of the print is changed to a bromide. The second method is to substitute for the potassium bromide, 1 per cent of sodium chloride (common salt), which changes the silver to a chloride. Wash the print well after bleaching, and redevelop carefully with an alkaline developer, the action of which may be stopped at any point desired. If development is carried to completion the print will be intensified excessively. The bromide bleacher gives warm tones which darken considerably with washing and drying; while the chloride produces most varied tones from violet to black, according to the strength of the developer and the duration of its action. It is difficult, however, to secure specific tones.

## Pyro-Discoloration of Negatives

PYRO is a developer that oxidizes very readily and becomes discolored when it contains either too little sulphite, or, when the quantity is sufficient, but the quality is poor. The sulphites of commerce vary greatly in the percentage they contain of pure sodium sulphite, as well as in their alkaline composition; some of them carry no more than 7 per cent of pure sodium sulphite, while others contain 9 per cent, or more; and the most impure are those that produce too great an alkaline reaction. It is to be regretted that there is no simple means to determine the quality of commercial sulphites. It has been proved, positively, that the yellow stain on negatives developed with pyro is due not so much to insufficient quantity, as to the bad quality of the sulphite. Neutral sulphite — that is, one that shows no alkaline reaction — should be used. The general practice is to pay no attention to this rule, but to take any that comes to hand. The result is yellow-stains.

Sodium sulphite is the best article to preserve the pyro; next is sodium metabisulphite in the same proportion as the pyro; and lastly, the solution of neutral sodium bisulphite. *Photographie* gives a formula for a pyro-developer which, it is asserted, will not produce a stain on the negative. It is made as follows:

Solution of neutral sodium sulphite	700 parts
Pyrogallie acid	18 "
Boiled water	300 "

The solution of neutral sulphite, for which the best sulphite obtainable should be used, is made as below:

Boiled water	1000 parts
Anhydrous sodium sulphite	100 "
Metabisulphite sodium	18 "

## Reduction with Mercuric Salts

F. W. EDWARDS recommends, in the *Amateur Photographer and Photographic News*, the use of mercuric salts to reduce and clear negatives. A five per cent solution of mercuric nitrate is rendered slightly acid by a few drops of nitric acid, and is used to clear foggy and stained negatives, and also to reduce dense ones. After treatment, the plates are washed for an hour. The bath works uniformly and does not stain. In place of mercuric nitrate one may substitute the less poisonous mercurous nitrate, using an acidulated solution of the same strength. Another method of reduction is a two-solution reducer. The negative is bleached in a five per cent solution of mercuric sulphate (not chloride), then blackened in a soda bath which also reduces it. The bath is prepared as follows:

Sodium carbonate	1½ oz.
Sodium sulphite	½ oz.
Water	1 pint.

This soda solution may be used to intensify a negative, if the plate is first bleached in the usual mercuric chloride bath; but, if the mercuric sulphate is used, the soda will reduce the image instead of intensifying it.

## A Plate-Pack

INCITED by the success of the well-known film-pack, a German firm has just placed on the market a "plate-pack," in which six plates can be loaded at a time, exposed and withdrawn, successively, into a second compartment in full daylight. This, like the film-pack, requires a special holder which is made in the form of a book, both halves folding together when not in the camera. When a picture is to be taken the half which contains the unexposed plates is placed in the camera and the empty half opens out to one side. The plates are protected by black paper, as are the film-packs, and the change is effected by means of flaps and the plates, when exposed, are drawn into the empty chamber.

## Motion-Pictures from the South Pole

*Das Lichtbild* states that the first films from the Scott expedition to the South Pole were recently exhibited privately in London by the Gaumont firm. The films cover the first stage of the expedition and show the approach of dangerous icebergs, the difficult advance through the ice-masses, expeditions with motor-sledges, wonderful snow- and ice-landscapes, the movements of myriads of gulls and penguins, snow-shoe races by members of the crew, etc. Never before has the public been favored with such attractive illustrations of the work of pioneers at the ends of the earth. To see these views no one can doubt the immense value of kinematography as a means of education.

## LONDON LETTER

CARINE AND WILL A. CADBY

FOR the past two months we have been traveling about in Switzerland, and have not received our mail regularly. One of the publications which we look for eagerly is PHOTO-ERA; but we have missed the last two numbers, so we do not know whether its readers have been informed that the London Salon of Photography has already engaged the gallery of the Royal Water-Colour Society in Pall Mall East, for their Autumn Exhibition. One show, held in October and November last, was a great success, both artistically and financially, and the early booking of the gallery for this year testifies to the fact.

Pictures from foreign countries should arrive some time during August, and although that month seems a long way off at present, it is just as well for readers of PHOTO-ERA to bear it in mind; as all work that shows originality and decided, artistic expression will be—as in other years—carefully and sympathetically considered by the judging-committee. It is never too early to set about exhibition-prints, and if readers begin now, they will be more likely to be ready with their best work when the official entry-date is announced.

It is both too early and too late to write of Christmas cards, but I omitted to chronicle last month—through not having received my Christmas post in Switzerland—a delightful custom that yearly seems to take a firmer hold in England. I refer to the practice amongst certain photographic workers of sending to each other, at the festive season, one of their most successful prints of the year. The very busy men have reproductions made—usually in photogravure. Others lovingly print and mount, with their own hands, each photograph they send. The present writer has a charming and varied set of prints received in this way from men whose names are household-words, photographically. In many ways it is a much more satisfactory custom than any circulating portfolio, as one sees only the very best of other workers' photographs, and, what is perhaps still more to the point, one keeps them! It is a custom that might be extended indefinitely and enlarged, with advantage to all.

It is gratifying to all friends of the late H. Snowden Ward—and surely all who knew him were his friends—to know that his name will probably be perpetuated by a permanent memorial. At the time of writing, the news that reaches me is vague, and nothing definite is settled. But the hands that have started the movement are not ones that readily relinquish any task they have once undertaken, and we may fairly expect that some satisfactory plan will be carried through, and one that will appeal to all those who have gathered knowledge, or help, from his very varied activities.

Henry Snowden Ward was a unique institution in the English photographic world. With his tolerant, genial, broad-minded nature, he had sympathy, and to spare, for every sort of extremist, and saw good even in those the orthodox called "cranks." His many interests, photographic and otherwise, are too well known to the general public to be recapitulated here.

Being country neighbors of Snowden Ward, as well as friends, we saw a side of him unknown to those in town. As one can imagine, he brought the same enthusiasm to his play as he did to his work, and he enjoyed all sports like a boy. Once, when we had ridden over to see him and were disappointed to find him out, we met him, mud-stained but happy, tramping across some

fields, having been beagling since early morning. The young people with him were infected with his spirits, and we heard a most amusing description of that beagle-hunt.

At the Camera Club Alexander Keighley has been giving a lecture on Italy, illustrated by some of his excellent lantern-slides. We all know Italy—most of us from photographs—but we do not know Mr. Keighley's Italy; for, in seeking his pictorial subjects, he has wandered considerably from the beaten track.

At present the Camera Club has a one-man show going and H. E. Murchison is demonstrating what astonishing progress he has made in the last year. His prints are mostly bromoils, some of them really good, solid work. To speak of bromoils, there was a time when the process seemed doomed to extinction. The exponents of it exhibited only dark, and very diffused, examples. There was a good deal said about "emphasis," and we were given plenty of scope for our imagination to suggest what might be meant. It was all very interesting and amusing, but it certainly was not sound photography. This, however, is all changed now, and the serious workers in bromoil strive to show us what the process can do to render correct tone-values. They are making delicate, light studies—pictures that are as full of detail as platinum prints, plus, of course, the bromoil quality. These are, no doubt, the right lines on which a photographic process should develop. It is useless to rely on a "juicy" medium to suggest what never was in the original negative. The result may startle, but can never convince.

The two ladies' clubs, Lyceum and Halcyon, that number photographic workers among their members, are both very active, photographically, this winter. At the latter Miss Turner, of bird-fame, lectured on "The Romance of Bird-Life" and told interesting little life-histories of different birds. She showed a picture of a baby bittern; a bird which had not been known to nest in England since 1868. She also exhibited a series of bittern-photographs at the Linnean Society, the end of January.

It seems that if women would only specialize more in photography, they would carry things so much further. The average woman is too inclined to think she and her camera can gaily roam over the whole field of photography. And so she may; but she will have to be content with the uninteresting little films we are being shown continually here—not for criticism, but for praise.

We met, recently, the conductor of a party of tourists, who told us that she had conducted seventy-five around the principal towns of Italy in three weeks. One of her flock had written a book about it, called "Romantic Italy." With such imagination and enterprise, one would not be surprised at all to hear he had illustrated it with his Kodak! Anyhow, such an example of "hustle" would be hard to beat, even in the States.

As nowadays all photographers sell—when they can—at exhibitions, and also take commissions for pictorial portraits—when they get the chance—the old-fashioned money-test fails. There is, after all, no real need for a hard-and-fast line to be drawn to separate the sheep from the goats—the reader can fit the terms!—and many photographers lead a comfortable Vicar-of-Bray kind of existence, being professionals or amateurs according to their company. When one stops at a Swiss-mountain hotel and tries to get snow-photographs and genre-studies, one would be, willingly, professional or amateur, or something worse than either, if one only could avoid the embarrassing requests from one's fellow-guests for prints! Before leaving this fruitful subject there is just a lay definition to mention: A professional sells his prints at a reasonable, and an amateur at an unreasonable, price!

## BERLIN LETTER

MAX A. R. BRÜNNER

THERE are occasions when one wishes to make a photograph where it is not desired that the subject should be aware of one's intention. With the ordinary camera, no matter how small its size, it is not always possible to do this unobserved. To overcome this difficulty a small instrument called the Argus has just made its appearance in Germany. It is a novel form of detective camera being in appearance a simple field-glass. The person using it seems to be looking at some object straight ahead of him, when in reality he is observing, reflected in the finder, what is taking place at his right or left, as the lens, which is almost invisible, may be quickly directed at the *real* object. While it is something of an annoyance to have an opera-glass pointed at one, it is more so to be the target of a camera. With this clever device one may make pictures of persons who are entirely unconscious of the fact that they are being photographed, and thus the amateur is enabled to make some very interesting snapshots.

The innocent-appearing field-glass may be taken into places where cameras are prohibited, and from which the news-photographer is debarred. It is a very useful form of camera to use with which to photograph public events, such as parades, festivals, receptions to distinguished persons, etc. In fact one may use this little camera without annoying his subject, and without interference from those in authority. Its mechanism is very simple. Concealed by the hand in which the camera is held is a small lever a slight pressure of which opens and closes the shutter. Another lever changes the speed, and another regulates the size of the diaphragm. The focusing is effected, not by moving the lens, but by placing behind the plate-holder thin pieces of board which regulate the position of the plate and bring it to the right focus.

Another article likely to become popular in the studio is the Studio-Mirror. This mirror is attached to two vertical columns fixed in a joint-footboard something after the fashion of an artist's easel, and can be raised or lowered as desired. The camera is affixed to the back of the mirror, in the glass of which is an opening the size of the lens-barrel and into which it is fitted. The person to be photographed sees his reflection in the mirror, and decides what pose he wishes to assume. If he is not pleased with his picture, he has himself to blame and not the photographer. This device was first used in Germany about a year ago in the Mirror-Studio, and it became so popular that other photographers were obliged to adopt it and, being a rather costly piece of mechanism to have made for individual use, the machine was patented and manufactured for the trade. It is an ideal apparatus by which to photograph children and nervous or self-conscious persons. The mechanism of the camera is concealed by the mirror, while the lens-opening is so small as to be hardly noticeable. This apparatus does away with a camera-stand, and, by detaching the mirror, one can use the apparatus for making enlargements and reproductions.

An article which any amateur will find useful is the so-called "Kniipsi," a recent invention by which one can take his own picture. There exist several devices for this purpose, but the writer having tried most of them at last declared himself for this and attached it to his camera. The Kniipsi is made in two designs, one for the pneumatic shutter (bulb) release, the other for the wire-

releaser. The first one is designed something like a pair of scissors. The pointed ends are moved by means of a stout, spiral spring. The pointed ends of the instrument are brought together and held in place by a small celluloid-ring slipped over them. To this ring is attached a short string. When the pointed ends are pressed together, the opposite ends, which correspond to the handle-bows of the scissors, open. These are smooth and round and between them is slipped the bulb of the camera-shutter. To photograph yourself, either alone or with a group, set the Kniipsi, light the end of the string and take the position which you have chosen for your picture. As soon as the spark has run along the string and reached the celluloid ring, the latter, being highly inflammable, ignites and bursts, the pointed ends of the scissors-like device are set free, the opposite ends close, press the bulb and the exposure is made. The Kniipsi for the wire-releaser has a different shape and consists of a cylinder in which a piston moves behind the spring. The head of the cylinder and the piston are provided with protruding pins, over which the celluloid ring is slipped as soon as they are brought into contact by pressing down the piston. The end of the wire-releaser is placed between the cover of the cylinder and the piston. Both designs work without vibrations, which is important, and one always knows whether the shutter has been released or not. Certainly many an amateur has wished often to be included in a photograph of a group of his friends or relatives, but there was no one present to release the shutter, or at least no one to whom he could entrust the work. On excursions, vacation-trips, etc., where the camera is always in evidence, it is a matter of regret that the amateur cannot be included in the many pictures which he makes, invariably, of his companions. This ingenious "Kniipsi," which is so small that it can be carried in the waistcoat-pocket, and so cheap that anyone can afford to have one, removes this drawback to his photographic pleasure, and, indeed, every amateur will doubtless be glad to possess this clever device and will find it a welcome addition to his outfit.

### An Old, Successful Ruse

OUR worthy Berlin correspondent is enthusiastic about a novel detective camera in the form of an opera-glass, which enables the operator to photograph persons surreptitiously. While the victim is standing (or sitting) near by, innocently watching another person being photographed, he, himself, is the object of the operator's attention and his portrait is secured with ease.

The Editor remembers how he resorted to this expedient over thirty years ago. Opposite his office, near the Old South Church, a picturesque old fruit-vendor held sway. Her eccentricities used to attract the attentions of the ubiquitous street-urchin, who annoyed her in many ways. She soon became a character, but artfully evaded all attempts to photograph her; for she was extremely sensitive about the unfortunate size and color of her nose. The Editor in those days employed a large but effective, and long since obsolete, "Hawkeye" box-camera for snapshot-work. He waited for an opportunity, which was not slow in coming. Taking his stand opposite the old apple-woman and about six feet away, the Editor directed the *side* of his box-camera toward one of those troublesome street-gamins who was seen to approach from a distance. Meanwhile the lens was pointing most attentively toward the fruit-vendor, who was craning her neck and eagerly watching events. Looking alternately at the boy and into the finder—totally ignoring the *real* victim—the camerist eventually pressed the button. The result was a most successful portrait of the apple-woman!

## BOOK-REVIEWS

*Books reviewed in this magazine, or any others our readers may desire, will be furnished by us at the lowest market-prices.*

**CONCISE PHOTOGRAPHY.** By E. O. Hoppé, F. R. P. S., and others. Profusely illustrated. 438 pages. Cloth, leather back, 8vo. Price, \$2.00. 1912. London: Hutchinson & Co., Paternoster Row; New York: The Photo. Times Publishing Association, 135 West 14th Street.

Another book on photography; but it is a good one! Such men as E. O. Hoppé, H. P. Maskell, C. S. Coombes, B. Se., F. Low, J. Littlejohns, W. F. Slater, F. R. P. S., E. A. and G. R. Reeve, and others have collaborated to make the contents a worthy contribution to photographic literature. The forty-six chapters constituting this valuable work are devoted to up-to-date apparatus, processes, methods and ideas. The historical side of photography is treated with commendable clearness and breadth. The same is true of the other subjects, particularly optics; composition; portraiture; printing-mediums; hand-and-reflex cameras; color-photography; kinematography and radiography. The appendix includes miscellaneous notes and formulae; tables of weights and measures; diaphragm-numbers; tables of plate-speeds, enlarging-distances, etc. The pictorial illustrations are quite numerous and from originals by prominent European workers. The frontispiece is a remarkably faithful reproduction of a perfect Lumière autochrome. The book commends itself to all serious workers from the tyro to the expert, and will be sent *prepaid* by the publisher of PHOTO-ERA, on receipt of \$2.25.

**DICTIONARY OF MUSICIANS.** By W. J. Baltzell. Cloth. Price, \$1.50. Boston, U. S. A.: Oliver Ditson Co.

As a large per cent of PHOTO-ERA readers is composed of music-lovers, we take great pleasure in recommending Mr. Baltzell's admirable, up-to-date dictionary, which contains concise biographical sketches of musicians of the past and present, with the pronunciation of foreign names. Mr. Baltzell is a thorough musician and an able writer, also editor of the well-known musical monthly, *The Musician*, and, in his dictionary of musicians he has produced a work of great accuracy and of eminent practical value to every musician and music-lover.

**ANGEWANDTE PHOTOGRAPHIE IN WISSENSCHAFT UND TECHNIK.** Herausgegeben von K. W. Wolf-Czapek. 407 Seiten sowie 159 Tafeln mit 470 Abbildungen. Berlin: Druck und Verlag der Union Deutsche Verlagsgesellschaft; Zweigverlag Berlin. 1911. Price, paper, \$5.00; cloth, \$6.00.

This voluminous work represents a prodigious amount of valuable data and photographs concerning the application of photography to scientific purposes. Among these purposes are Physics and Chemistry; Astronomy; Meteorology; Mineralogy and Geology; Botany; Zoology and Physiology; Anatomy; Surgery and Pathology; Neurology and Psychiatry; Photogrammetry; Aerostatics; Press-Photography; Topography; Anthropology; Criminology and Art-History.

In the preparation of this extensive work the editor utilized the immense collection of photographs of the Dresden International Exposition of 1909, which was eminently comprehensive in every department of science which needed the assistance of photography. Each section of this valuable book also represents exhaustive and accurate research on the part of well-known specialists

and authors, so that the work in its entirety may be regarded as one of absolute authority on the subjects which it treats. It is heartily recommended as an eminently-desirable aid to every photographic specialist, whether or not he be familiar with the German language, for the illustrations, in themselves, are wonderfully instructive.

## Of Interest to Your Friends

THE attractive subscription-offer, *International Studio*, PHOTO-ERA and *Picture-Titles*, printed in PHOTO-ERA the last two months, has proved so popular that we have been asked to extend the time-limit, which expired March 1. We were able to arrange this with the International Studio, and the offer will remain open until May 1, after which date positively no more subscriptions will be accepted at the price quoted:

<i>International Studio</i> , each monthly issue being a perfect mine of pictorial wealth and a faithful record of art-activity in Europe and America, six months	\$2.50
<i>Picture-Titles</i> for artists (one complete volume)	.50
PHOTO-ERA—sixteen months	2.00

Total	\$5.00
The above \$5.00 worth of magazines for	\$3.00

To be had only from the publisher of PHOTO-ERA, 383 Boylston Street, Boston, U. S. A.

## Removal of Otto Goerz

It seems but a few months ago that Mr. Otto Goerz established himself as a dealer in photographic specialties at 39 West 42d Street, New York City. Owing to the growth of his business he has moved to larger and superior quarters, at 501 Fifth Avenue, where he will continue to supply the trade and retail customers with high-class lenses, cameras, etc., of American and European makes.

## Local Opera Triumphs in Boston

THE educational centers of this country are awakening to the fact that great art and music enterprises cannot always be carried on by private individuals, although founded upon their personal generosity as public-spirited citizens. In order to test such matters most thoroughly, it is necessary for the public itself to take an active interest in the maintenance of any enterprise intended to benefit the public at large. It is all very well for multi-millionaires to endow public institutions; but their growth and perpetual maintenance should devolve upon the public itself. An eminent Bostonian, Eben Jordan, himself an ardent music-lover, at his own personal expense erected in his native city, three years ago, a large, magnificent and well-equipped opera house, one of the finest in the world. He further has given the city of Boston, for three consecutive seasons, opera of the highest order; but it would be folly for him to continue his liberality in this respect unless the community attested its interest in more than mere attendance. Hence, in order to carry on this great and important work, the citizens of Boston have been called upon to subscribe to a \$150,000 guaranty fund, and it is a pleasure to state that the amount has been subscribed in full. In order to ensure the success of the enterprise for the next few years, Mr. Jordan has also given the free use of the opera house, with its superb equipments, for the presentation of the most important operatic work for three years—an act of munificence seldom equaled. The city of Boston is to be congratulated upon the generosity of its art and music-loving citizens, and visitors to the city of Boston during the music-season will always be assured of opera-performances which, in excellence and completeness, are probably not surpassed by any in the world.



# OUR ILLUSTRATIONS

Edited by WILFRED A. FRENCH

"APRIL" is the significant title of our cover design by William Lndhum, Jr., and the idea is a happy one. Data: September, noon; bright sunlight; 5 x 7 Premo; 7-inch Velostigmat, F 6.8; full opening; Central plate; 1 second; Pyrol; Prof. Studio Cyko print; Ortol developer.

Little can be added to Sydney Allen's remarks about Mr. Schell's pictures. Regarding "Faithful Hattie," the colored charwoman: she proved a successful model for the occasion, which shows the resourcefulness of the artist. We agree heartily with Mr. Allen's references to his subject's artistic abilities, with the exception of the capricious tendency to sacrifice portions of the human figure, as instanced by the portrait of Frits von Holm. Why the hat, the right hand and the left arm are sliced off, only the artist can explain. Mr. Schell uses a studio with only ordinary window-lighting, the light coming from one direction. There is no sky-light. He uses a Smith lens, stopping it to F/11 ordinarily, and often exposing over twenty seconds to secure correct results. When quick exposures are necessary, he uses a Bausch & Lomb-Zeiss Tessar lens, as he finds that most persons cannot sit still more than ten seconds. 8 x 10 Seed 27 plates and platinum paper are indispensable to Mr. Schell's routine work.

W. S. Davis is fortunate to be able to illustrate his writings convincingly—a feature which enhances his reputation as a photographic authority. We compliment him upon this dual gift, which is as gratifying as it is rare. His spring-picture, page 155, also serves as a pleasing decorative tree-study. Data: May morning, 8:20 o'clock; against soft sunshine; 7½ inch R. lens; Ideal Ray-filter; 1 second; 4 x 5 Wellington Anti-Screen plate; print slightly enlarged on Monox Bromide paper, tone a light gray.

If the reader has seen a ploughing-scene by Rosa Bonheur or Troyon, he will find pleasure in contemplating such a theme as interpreted by so poetic a camerist as T. W. Kilmer, page 156. The action and forward pull of the horses and the rugged character of the subject are presented with artistic judgment. Data: "Exit" 2½ x 3½ camera; Carl Zeiss Tessar 1 C lens; Premo Film-Pack; April, 11 A.M.; sunny; ½ second; portion only of film used; 5 x 8 enlargement on Azo paper.

One of S. S. Skolfield's recent pictorial efforts is presented on page 159. It is admirably suggestive of the cold, dismal character of the swamp, where the sturdy willows have been partly submerged for months by the icy waters of winter. The picture has been well composed, and the foreground and willow trunks discreetly managed to produce an harmonious result. No data was furnished.

The delicate freshness and sparkle of spring have found joyous expression in the picture by F. L. Brehner, page 160. The scene is alive with detail, but not offensively so, and without impairing the general pictorial scheme. Data: April, 4 P.M., light good; 5 x 7 Korona view-camera; Bausch & Lomb Zeiss, series VII A; 11 ¾-inch focus; F/16; Ideal light-filter; ½ second; Lumière Simplex plate; Metol-Hydro; print, Artura Carbon Green.

As an expert photographer of flowers, Mr. Claude L. Powers has no superior—in our opinion. As proof we point to a series of flower-studies reproduced in June PHOTO-ERA, 1911, and to those shown on pages 162-3.

The exquisite beauty of each flower in all its completeness is clearly brought out—all due to the intelligent and artistic skill the artist brings to his task.

Mr. Powers has kept no record, but used a Dardot wide-angle lens and pyro developer.

Seldom has the delicate beauty of a wood orchid been so successfully reproduced as by Fred S. Piper, page 165. The flowers stand forth with fine relief against their slender, narrow leaves. Data: 5 x 7 Century Grand; 13-inch Cooke lens; June, 9-10 A.M.; in shadow; hazy sun; Cramer Iso Medium; Edinol-Hydro in tank; 4¾ x 7 W. & C. platinum print.

## Our Monthly Competition

No one will deny that in his picture, page 169, Mr. Saunders caught the true home-spirit. The theme is very attractive in its novelty and execution, and well deserved the first prize. The light was a bit too strong, probably because a quick exposure was desired. Full data usually accompany Mr. Saunders' pictorial contributions, but this time they are lacking.

The picture next in the order of awards, page 170, is full of action, and the moment of portrayal well chosen. The contrasts are necessarily strong, yet the values are good. The lines of the figure and of the busy hands are admirable. Data: December, 1911, 11:30 A.M.; light, dull; 5 x 7 View-camera; Euryar lens, F/5.4; 9½-inch focus; full opening; 2½ seconds; Standard Polychrome plate; pyro tank; Cyko Buff print; cold hypo-alum toned.

The arrangement of Henry Uhl's picture, page 171, is eminently natural and pleasing. The figures are not grouped too close, the balance is perfect and lighting consistently effective, throwing the family-group into strong relief without sacrificing the home-accessories. Data: January, 1912; light from north window; Ernemann Vest-pocket camera; lens, Apearant, 3¼-inch focus; F/6.8; Seed Gilt Edge 4½ x 6 cm.; ½ second; Rytol developer; Monox Bromide enlargement made with Brownie Enlarging-Camera.

Few will quarrel with the jury in giving the first Honorable Mention to A. D. Du Bois, for the liberal interpretation of the theme, "Home-Scenes," page 172, though this was not the type of a home and its inmates which was meant by our subject; but the picture makes an instant, sympathetic appeal and that is equivalent to success. The camera was affixed to the limb of a tree nearby, a string attached to the shutter, and the exposure was made, doubtless, at fairly-close range, for the background is quite out of focus. The blue-bird is such a friendly, trusting creature that it does not seem to mind the close proximity of humans, a characteristic well portrayed in this picture of the mother-bird poised in the doorway of her little home. Data: June 17, 1911; cloudy, bright R. R. lens; 7-inch focus; stop, F/16; ½ second; Seed 26x; pyro.

The picture by John Schork, page 174, was made in the contributor's home. We have his word for it, although the fact is not entirely obvious. It is a portrait of a child, and might thus have been made in a professional's studio. The real home-spirit, too, is lacking, yet there is enough usual evidence, together with convincing, pictorial charm, to justify its inclusion in Honorable Mention class, and presentation in these pages. Data: R. R. lens at F/8; Seed plate; 5 x 7 enlargement on gaslight paper; M. Q. developer.

# ON THE GROUND-GLASS

## Outwitting the Queen

QUEEN WILHELMINA of Holland has a horror of photographers, and she excels in outwitting their attempts to get her picture; but she does not succeed always. The *Photo-Studio* cites an amusing incident in which the photographer very cleverly outwitted Her Majesty. One day during the recent visit of King Albert and the Queen of Belgium to Holland, their Majesties remarked, in the neighborhood of the palace at The Hague, a poor organ-grinder. On seeing the royal promenaders, he began to grind out conscientiously the national hymn of the Netherlands, followed by the "Brabançonne." The two queens approached the "artist" and hid a generous offering on his organ; but it appears that the musician was nothing more than a disguised photographer who had his camera hidden at the side of his hurly-gurdy and, as soon as the queens came within range, they were taken. When Queen Wilhelmina afterwards learned of the adventure, she laughed heartily at the ingenious trick that had been played upon her.

## Degrading the Use of Photography

ON a par with the famous alibi agency, called into being by some London "gentlemen" for the purpose of furnishing an alibi to any person who wanted it at a specified time, is a company which has recently been formed to occupy itself solely with divorce-affairs. If a husband wants to separate from his wife, but is unable to prove anything against her, the accommodating firm will undertake to produce evidence that the wife has been unfaithful. A man and a woman are photographed in such a way that the woman's face shows quite plainly, while that of the man can hardly be recognized. The woman's head is then blocked out, a photograph of the head of the real wife is put in its place, the picture skillfully retouched and a new photograph made showing the couple in an embarrassing situation. The deception was practised successfully in Glasgow and a decision given against the wife on the strength of it. The business is now to be pushed on a large scale, but for how long? That may depend on the attitude of the police and the skill of the defense in the use of expert testimony.

## Amateur or Professional!

THE question of Amateur and Professional is rather like a box hedge, which is no sooner neatly trimmed than it begins to sprout; and however often and satisfactorily the line between Amateur and Professional is settled, it soon begins to move again and the terms are no longer in their pigeon-holes. It might be called a "floating quotation" and, certainly, the terms depend for their significance very much on the set of people who employ them. A German can get a good deal of contempt into the word "Fach-photograph," or professional photographer, and in our own country, too, when we see a pictorial subject spoiled by unintelligent retouching, or artistic lighting, we say, "What can one expect of a professional?" Naturally among other persons this term gets its share of credit, and the amateur comes in for the kicks. When one makes allowances for very inferior work, the explanation "he is only an amateur" is supposed to clear the way for all sorts of stupidity, whereas, "almost as good as a professional" is the very summit of encouraging praise. [Extract from a recent letter from the Cadby's.]

## A Spurious Dickens Souvenir

THE recent Dickens Centenary, which was observed throughout the English-speaking world, was marked by the dissemination, on a large scale, of pictorial news of landmarks associated with the scenes and characters made famous by the great writer. The picture-supplements of the leading newspapers, as well as the regular illustrated weeklies in England and America, were filled with photographic reproductions of such objects. In their zeal to please the legion of Dickens-admirers, many American newspapers included a photograph of the so-called "Old Curiosity Shop," from which, it is asserted, "Little Nell" and her grandfather started on their long tramp.

As many of our readers perhaps know, this structure is an absolute fraud. It is not in the least, and in any form whatever, associated with Charles Dickens. It is as much "immortalized by Charles Dickens" — the legend inscribed on its outside wall — as an unseen coral at the bottom of the sea. The house to which the popular novelist referred was taken down many years ago, and was in another part of London. The late Henry Snowden Ward exposed this swindle in his book, "The Real Dickens Land," and obtained his authority from a statement in one of Dickens' books, and also from Henry F. Dickens, now the only surviving son of Charles Dickens. Besides the reasons given, the house in no respect accords with the description in the book. The place is not even mentioned in the guide-books. It is hoped, therefore, that self-respecting American tourists will not permit themselves to become objects of ridicule, by visiting this manifestly-spurious "Old Curiosity Shop," but ignore the spot altogether.

## Dr. Mees Comes to America

DR. C. E. KENNETH MEES, D. Sc., of London, prominently identified with research-work in photographic science, and, until lately, the scientific director of the Wratten and Wainwright dryplate-factory, Croydon, England, has been invited by George Eastman to direct the research laboratory about to be established by the Eastman Kodak Company at Rochester, U. S. A., as well as to devote his scientific ability to the company's important interests in all departments of photographic manufacture.

The Eastman Kodak Company has also purchased the business of Wratten and Wainwright at Croydon, and the manufacture of the products which have hitherto been associated with the firm's name there will be continued, with Mr. S. H. Wratten as one of the managing directors.

## The H. & H. Bulletin

A MONTHLY publication of a house journal or bulletin by a business-firm is usually considered a sign of prosperity. In any event, it is a mark of business enterprise, and its success is commensurate with the neatness of its appearance and the value of its contents. We have just received the first edition of a monthly bulletin issued by the Herbert & Hoesgen Company, the energetic and highly-respected photographic firm of 311 Madison Ave., New York City. The initial issue of this neatly-printed bulletin contains an actual bargain-list of lenses and cameras, as well as a description of the photographic specialties controlled by this active firm. A copy will be sent to anyone, postpaid, for the mere asking.

# NOTES AND NEWS

Announcements and Reports of Club and Association Meetings, Exhibitions and Conventions are solicited for publication

## The Boston Camera Club

THE first exhibition of prints at the Boston Camera Club for the month of February was a one-man show by A. M. Titus, a member of the club, who showed a varied collection of pictures made during a journey which extended from Gibraltar to Southern Spain, the principal Mediterranean ports, Palestine, and Egypt as far as the First Cataract. Like many other travelers, Mr. Titus had to content himself with light-conditions as he found them, and they were not always the best. However, he made the most of his opportunities and produced a number of pleasing souvenirs of a journey long to be remembered. A picture made on his visit to Palestine received a prize in the "Christmas-Cards" contest in PHOTO-ERA, appearing in the March issue, 1912.

The last week in February was devoted to a display of the work of Mr. Arthur Hammond, which has been frequently exemplified in the pages of PHOTO-ERA. Mr. Hammond's exhibition comprised about fifty prints taken with soft-focus lenses, and illustrated his ability as a pictorialist of high rank in the fields of landscape, marine, genre and portraiture.

The several committees for the management of the club during the current year comprise the following members: Entertainment: S. B. Read, E. H. Washburn, A. M. Titus, H. Corbett, A. Armstrong. Room: F. A. Sanderson, S. B. Read, C. F. Hildreth, E. W. Boyd, A. Murray. Exhibition: P. Hubbard, F. R. Fraprie, J. Dana, C. Peabody, G. R. Fisher, A. Murray, J. H. Garo, E. W. Kellogg. Membership: A. E. Fowler, C. H. Chandler, C. F. Hildreth.

## In Chicago Camera Club's New Home

ON March 14 the Chicago Camera Club moved into larger, better and brighter quarters at 329 Plymouth Court, with control of more space when needed. The club is in a very prosperous condition, and its new home enables it to do more and better work for its members and others than ever before.

A studio 15 x 22½ ft. with good northwest light, has also two largest Cooper-Lewitt tubes on a fine adjustable stand. The general work-room is large, convenient and well-equipped. Of the darkrooms, three are fitted for enlarging, six for developing, five for printing, two for autochromes and two for lantern-slide making, thus accommodating eight workers at a time, no matter which process they may choose. A special room for platinum, carbon and gum-bichromate workers has artificial printing-light which works with speed of direct sunlight. Another darkroom, 15 x 16 feet (for School of Photography, demonstrations, small entertainments, etc.) has a lantern and screen in instant readiness to test or exhibit lantern slides.

The library is fairly complete. A magazine-rack holds all the best periodicals bearing on technical and artistic photography. The audience-room seats over a hundred comfortably. The fourth term of the Club's School of Photography for Amateurs has just begun with a larger enrolment than ever. The Club-Bulletin is now printed in magazine-form. It is called "The Ground-Glass," and sample copies may be had upon application to the secretary.

Among the early exhibits on the new walls will be the PHOTO-ERA Print-Exhibit, comprising about 175 prize pictures of twelve consecutive monthly competitions which may be seen from April 15 to 30 inclusive. All persons interested in photography are cordially invited to visit the club to examine the new rooms and the exhibit on the walls.

## A Noteworthy Exhibit

THE Eleventh Annual Exhibition of the Wilkes Barre Camera Club was held February 12, 13 and 14, 1912, and may safely be recorded as a most satisfactory one. This club aims to raise the standard of pictorial photography by means of its annual exhibitions, and it feels that the Eleventh was a creditable effort, and such, indeed, was the case. For the past six seasons artists of distinction have composed the jury of selection, and the current catalog bears the names of Robert B. Robinson, Gayle P. Haskins and George W. Barnatt, who were instructed to select one-hundred prints, and award ten certificates. W. H. Porterfield was awarded 4; George Alexander, 2; J. F. Jones, 1; W. D. Brodhum, 1; C. F. Clarke, 1, and C. H. North, 1.

## The Boston Photo-Clan

THE first public exhibition of this new coterie of professional and amateur photographers was held February 15 to March 4, 1912, at the Garo Studio, 747 Boylston Street, Boston, U. S. A. The collection of prints numbered sixty-five, and comprised the work of its eight members, viz., Henry Eichheim, F. R. Fraprie, J. H. Garo, W. H. Kunz, M. D. Miller, H. B. Shuman, L. H. Trantman and C. T. Warner.

The work shown was of a very high order of artistic merit. Mr. Garo showed a number of multi-colored gun-prints of exceptional beauty. Work such as his can be done only by one who is a skilled draftsman, a capable painter and a patient worker. Several portraits were remarkable for delicacy and harmony of color. The work of William H. Kunz, a worker of distinguished reputation in carbon and gum, was notable for breadth and beauty of treatment. Two pictures of Niagara Falls of remarkable beauty will be reproduced in May PHOTO-ERA, to accompany his article on Niagara Falls. Mr. Eichheim showed great pictorial advance in his efforts, particularly in the interpretation of marine and landscape themes. Dr. Shuman's landscape-subjects were marked by poetic feeling. The four prints by Dr. Miller revealed a high degree of pictorial and technical ability in his interpretations of landscape-scenery. The contributions of Mr. Fraprie were extremely interesting as souvenirs of European travels, and evidenced expert knowledge in photographic craftsmanship. The work of Dr. Warner and Mr. Trantman gave promise of creditable achievements in the future. Most of the prints on exhibition were in gum, oil and bromide, and manifested a pleasing harmony of processes best adapted to the interpretation of outdoor pictorial subjects.

The club has the advantage of being conducted with little or no expense. Such items as rent, dues, assessments, etc., have no terrors for its members, who meet occasionally at each other's houses and take frequent camera-outings at all seasons of the year.



### The Passing of a Pioneer Photographer

AN esteemed subscriber sends us the following tribute to a well-known Continental photographer who has recently passed away:

"I received to-day the sad news of the death of G. B. Unterveger, one of the great pioneers of the photographic art, which occurred on the 6th of January last, at Trient, in Southern Tyrol.

"Considering the PHOTO-ERA to be the best photographic publication in America, I should like to see the name of such a great and modest man as G. B. Unterveger recorded in your magazine for the benefit of your readers, many of whom knew him personally and admired him.

"He was born about 82 years ago in the city where he died, and was not quite twenty years old when he started the first photographic studio in that province. Being an artist in the true sense, he did not believe in following photography as he then found it, but set to work to study it and to improve its processes and apparatus. In this he was second to none, and his methods were always the latest, though his modesty was so great that he never would allow his name to be used when discussing or describing new processes of photography in the reviews of France, Germany, Austria or Italy. He was the inventor of many cameras, portable dark-rooms and apparatus for photographing in the mountains, but he never had any of them patented, being satisfied in giving them to the public for the benefit of all. But where he excelled above all others was in the fact that he was the real pioneer of mountain-photography in high altitudes.

"Enamored of his beautiful country, he took upon himself the task to make it known the world over. For five or six months, year after year, he traveled every valley, climbed with his apparatus every mountain-peak and glacier, and visited every nook of Southern Tyrol and the Dolomite Mountains. Not a spot escaped his camera — no matter how high it was, he was there — until he had one of the most wonderful collections of wet-plates — some five thousand or more — representing all the Alps of his country. All this had been done by his own efforts before any society or club for Alp-climbing had been formed in Europe. He was the precursor of Vittorio Sella, who was his friend and admirer.

"Herr Unterveger was an honorary member of Italian, French, German and Austrian photographic societies; honorary president of the Royal Italian Photographic Society; was knighted, and received over thirty-two medals and diplomas in the various European countries.

"He was proud of his studio, which he used to claim was one of the best-fitted in Italy. He retired from active work about ten years ago on account of failing

eyesight; but he has left a son who himself was graduated at the Photo-Academy of Vienna, Austria, and will sustain his father's art with honor.

"Without doubt Trient will in the near future, with the assistance of all lovers of photography, erect a memorial to the man who first made his native country known to the world through his splendid collodion plates, in producing which his motto ever was 'Excelsior.'

"The accompanying photograph of Herr Unterveger is a rather poor one, but is nevertheless an excellent likeness, and I wish to preserve it as a precious memento." [Vittorio Sella, to whom our correspondent refers, is an eminent mountain-climber, explorer and photographer. PHOTO-ERA published in 1907, January issue, an article by Charles E. Fay, president of the American Alpine Club, on Vittorio Sella, together with eight beautiful reproductions of mountain-scenery from pictures made by this intrepid mountain-photographer. — Editor.]

### Exhibition by Karl Struss

KARL STRUSS, of the Department of Photography, School of Industrial Art, Columbia University, a pictorialist of strong parts, and an important prize-winner in PHOTO-ERA competitions, held an exhibition of his work in New York City, Jan. 17-27. The collection comprised forty frames, forming a most impressive display of the architectural beauty of New York City, as interpreted by photography, and one which won the admiration of critical observers.

### Winnipeg Camera Club

THE Winnipeg Camera Club will hold its second annual exhibition, May 8 to 11, 1912. At the Festival of Empire, held recently in the Crystal Palace, London, England, this enterprising, "far-north" Camera Club was awarded, in the photographic section, the champion plaque for Overseas Societies. The club invites amateurs to participate in its coming exhibition, prints to be received not later than April 27. Address J. M. Ireland, secretary-treasurer, Enderton Building, Winnipeg, Manitoba.

### Photo-micrography

SAMUEL BRADFORD DOTEN, B.S., entomologist of the University of Nevada, Reno, Nev., has been photographing by flashlight, minute, living insects. His apparatus is very ingenious, and his pictures marvels of microscopic detail. Those of our readers who are interested in photo-micrography may procure from Professor Doten an illustrated manual which shows his methods of work, and also some of the resulting pictures. Address him at the University of Nevada.

### One of Our Contributors

MRS. ELEANOR W. WILLARD of Grand Rapids, Mich., who is favorably known to our readers, both as a pictorialist and writer, is also an able and popular speaker on art-topics. She is vice-president of the Grand Rapids Art Association, and is now giving before that society a series of talks on Modern Painting, illustrated with an opaque projector.

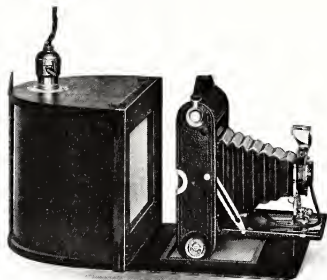
### Harrington's Photographic Journal

The *Australian Photographic Journal* — the oldest photographic periodical in Australia — has recently changed its name and its editor. It is now called *Harrington's Photographic Journal*, and its present editor is Mr. Leslie H. Beer. The magazine is published by Harrington's Limited, 386 George Street, Sydney, Australia. The PHOTO-ERA wishes it all success under its new management.



# WITH THE TRADE

## An Inexpensive Illuminator



THE Eastman Kodak Company has just perfected a device which greatly simplifies the use of the Brownie Enlarging-Camera. It is an Illuminator which enables the amateur to make enlargements by artificial light as well as by daylight. It can be adjusted very quickly and, unlike the enlarging-lantern, occupies a very small space when closed. This feature, combined with the low price of the Illuminator, commends it to the amateur interested in making enlargements. The illumination of the negative is not its only use. For gas-light contact-printing it is one of the best of lights, while its orange screen converts it into a dark-room-lantern, and thus makes it really a "three in one" piece of apparatus. For detailed description and illustration the reader is referred to the advertisement published in this issue of PHOTO-ERA.

## Artex Quality

WE hear many nice things of the very excellent papers of the Artex Photo-Paper Company, of Columbus, Ohio. A widely-known photo-specialist, a recent caller at the PHOTO-ERA offices, voluntarily stated that "Artex Slow" registers all the gradations of the negative and yields prints that rival platinum in the faithful rendering of delicate tones. "Artex Imperial" is very similar to platinum in that it has no luster, and prints are not dull and lifeless after drying. He also finds that Artex papers work admirably with the different formulas of Edinol Hydrochinon, and particularly well with Duratol, which, with the addition of pure alcohol, will not precipitate.

Warm blacks on Artex papers may be obtained by the use of the following formula for Duratol:

Hot Water .....	35 oz.
Duratol .....	15 grs.
Sodium Sulphite (dry) .....	1/2 oz.
Potassium Carbonate .....	3/4 oz.
Hydroquinone .....	60 grs.

First dissolve the Duratol in the water, then add the Sulphite and Potassium Carbonate, previously well mixed, and, lastly, the Hydroquinone.

## Literary Advertisements

ARTISTS and authors alike are now pressed into service to illustrate or exploit certain commodities which the manufacturer desires to bring before the public in a pleasing, convincing manner. Then, too, the advertiser tries to conceal the fact that it is an advertisement, by presenting the matter in such attractive form that the reader's interest will be aroused and held until he arrives at the kernel hidden by its alluring cover. This is the case with a little book entitled "Snapshots and Education" just issued by the Ansco Company, of Binghamton, N. Y. It is not a "Message to Garcia," but is a clever message to the amateur and also to the maybe amateur. It indicates the part which a camera may be made to perform in the education of a child, to teach it to observe, and to interest it in out-of-door things; and it gives timely suggestions to the amateur in regard to the use he may make of his pictures. The matter contained in this little "Preachment" by Fra Elbertus applies to any camera, but specifically to the Ansco.

## The Ingento Developing-Tablets

NOT long ago the manufacturers of the above-named specialty sent us several sample packages for trial. We distributed these among local expert practitioners, and also investigated for ourselves the merits of this compact commodity. The results were very satisfactory. A well-known specialist states that he used these tablets in developing bromide enlargements. They yielded good color, were clean-working and rapid. If pulverized the tablets will dissolve much more quickly. For trial-samples address, Burke & James, Inc., Chicago, Ill.

## KAPSELBLITZ

UNDER the name of "Kapselblitz" the Agfa Company has introduced a most convenient form of flashlight-powder. As its name implies the compound is in capsule-form, and is in a small, triple-tin case, securely sealed. The chemical combustant is contained in an inner capsule and, to use, the contents of the inner are emptied into the outer capsule, and ignited by touch-paper. To each "Kapselblitz" is attached a strip of soft metal, which enables the user to place the capsule at any height desired, as it is easily attached to any support. The small compass makes a portable and the careful packing a safe form, to carry the compound.

## Verito Publicity

GENERAL opinion to the contrary, refined and artistic taste in certain lines of advertising impresses the persons to be reached more strongly than coarse or indifferent methods. This is particularly true of the *Dealers' Folder* for March, issued by the Wollensak Optical Company, Rochester, U. S. A., which sets forth the merits of the New Verito Diffused Focus Lens in a manner which at once produces a favorable impression. Printed in rich sepia ink upon stiff buff stock in the form of an attractive folder are "Verito" portraits by well-known practitioners. This is accompanied by a calendar for March—a nine-inch panel—tastefully printed, bearing in the upper section an exquisitely-finished portrait of an extremely pretty girl, in itself a delightful example of artistic portraiture. We earnestly advise our readers to send a request with a two-cent stamp to the Wollensak Company for these two features.



# PHOTO-ERA

The American Journal of Photography

Vol. XXVIII

MAY, 1912

No. 5

PUBLISHED MONTHLY BY WILFRED A. FRENCH, 385 BOYLSTON STREET, BOSTON, U. S. A. Entered as Second-Class Matter, June 30, 1908, at the Post-Office, Boston, under the act of March 3, 1879.

## YEARLY SUBSCRIPTION-RATES

United States and Mexico, \$1.50. Canadian postage, 35 cents | Foreign postage, 75 cents extra. Single copies, 20 cents each.  
extra. Single copies, 15 cents each. Always payable in advance.

ADVERTISING-RATES ON APPLICATION

WILFRED A. FRENCH, Ph.D., Editor; Associate Editor, ELIZABETH FLINT WADE

Contributions relating to photography in any and all of its branches are solicited and will receive our most careful consideration. While not accepting responsibility for unrequested manuscripts, we will endeavor to return them if not available, provided return-postage is enclosed.

## CONTENTS

### ILLUSTRATIONS

		Cover
Floretta	W. E. Marshall	Frontispiece
Dr. Harvey W. Wiley	Harris & Ewing	190
American Falls from Prospect Point	W. H. Kunz	191
Bridal Veil and Rock of Ages	W. H. Kunz	193
Terrapin Rock from Boat	W. H. Kunz	194
Terrapin Point from Canada	W. H. Kunz	195
The Rapids near Prospect Park	W. H. Kunz	196
A Leafy Reredos	Anonymous	197
Decorating a Vase	Harold M. Bennett	198
Modeling a Miniature Goddess	Harold M. Bennett	199
A Camerist in Japan	Harold M. Bennett	200
A Camerist in Japan	Harold M. Bennett	201
Artists at Work	A. H. Moberg	202
The Plowman	Wm. Ludlum, Jr.	205
Last Touch of Snow	W. H. Phillips	207
The Gossips	Alice F. Boughton	208
Frances	Edward F. Ryman	210
The Bridge	W. Mizunuma	212
First Prize — Winter-Landscapes	Anna M. Shurtleff	214
Honorable Mention — Winter-Landscapes	J. Herzog	215
Second Prize — Winter-Landscapes	E. S. Harvey	216
Honorable Mention — Winter-Landscapes	R. C. Smith	217
Third Prize — Winter-Landscapes	Henry W. Jones	218
Honorable Mention — Winter-Landscapes	J. G. Beach	220

### ARTICLES

Photographing Niagara Falls	W. H. Kunz	189
A Standard Developer for Plates and Films	Phil M. Riley	192
A Camerist in Japan	Harold M. Bennett	197
The Graduated Sky	F. C. Lambert, M.A.	203
Perspective in Photography	H. H. B.	204
A Plea for Straight Photography	Dan Dunlop	207

### DEPARTMENTS

EDITORIAL	211	THE CRUCIBLE	224
THE ROUND ROBIN GUILD	213	LONDON LETTER	225
PRIZE-COMPETITIONS	219	BERLIN LETTER	226
BEGINNERS' COLUMN	219	BOOK-REVIEWS	227
ANSWERS TO CORRESPONDENTS	220	OUR ILLUSTRATIONS	228
PRINT-CRITICISM	221	ON THE GROUND-GLASS	229
PLATE-SPEEDS FOR EXPOSURE-GUIDE	222	NOTES AND NEWS	230
EXPOSURE-GUIDE	223	WITH THE TRADE	232



DR. HARVEY W. WILEY  
HARRIS & EWING



# PHOTO-ERA

The American Journal of Photography

Vol. XXVIII

MAY, 1912

No. 5

## Photographing Niagara Falls

WILLIAM H. KUNZ

**P**ROBABLY more photographs are made of Niagara Falls than of any other single natural wonder in America. Not only that, but it is also true that a larger proportion of the exposures are unsuccessful than those made of any other subject that can be mentioned. Perhaps my experiences in making over one thousand negatives of the Falls may be of benefit to other would-be picture-makers.

First, let us consider what lens and shutter are most desirable. The best results will be obtained with an anastigmat lens of as good a quality as possible, and used with a focal-plane or a fast inter-lens shutter. In the absence of a shutter capable of giving very high speeds, such a one as the Optimo, Koilos, Compound or Ilex, or any which will make an exposure even of  $1/150$  second, may be used. A camera of the reflecting-type is very useful for some pictures, but is utterly useless for others. The camera that I used in all my work at the Falls is an ordinary tripod-camera fitted with a direct-vision finder and a good focal-plane shutter. The camera is  $8 \times 10$  and is fitted with a set of standard anastigmat lenses of different focal lengths — from 6 to 30 inches. The wide-angle lenses are used to make pictures at the foot of the Falls, and the long-focus are for distant views.

The best plates to use are the orthochromatic, and preferably those of the non-filter or anti-screen class. Nearly all of my pictures are made on color-sensitive plates without the use of a filter. The best season of year is during the months of June and July, but some views of the Canadian Falls may be made to good advantage as late as September. Of course, all pictures ought to be made when the sun is shining, and preferably with clouds in the sky.

The general view from the steel-arch bridge is the easiest of all pictures to get, for the reason that one may work earlier and later in the day and the direction of the wind makes no particular difference, the only unfavorable one being when it blows in such a way as to drive the mist against, and over, the top of the Falls.

The best time to get this view is between twelve and one o'clock, and if there are clouds in the sky the pictorial quality of the picture is greatly improved. Use an orthochromatic plate without a filter, and wait until the little steamer, which makes hourly trips to the foot of the Falls, is in a good position — preferably in the foreground of the scene — and give an exposure of  $1/300$  second with a diaphragm aperture of  $F/8$  or  $U. S. 4$ . On account of the distance the Falls are from the bridge, it is not necessary to make the exposure as fast as  $1/300$ , but that should be the ratio. If the shutter used is marked  $1/100$ , stop the lens down to  $F/16$  or  $F/22$ , as many shutters marked  $1/100$  give an actual exposure of only  $1/50$  and sometimes only  $1/35$  to  $1/40$  second. The general view from Prospect Point should be made in the same way and under the same conditions, and an exposure given of about  $1/175$  second.

The American Falls from Goat Island comes next, and is much more difficult to photograph than it looks. The time to get the best lighting is just when the sun strikes the mist at the foot of the Falls, which is at about twelve o'clock. It can be made at a quarter before or until a quarter after twelve, but the best time is exactly at twelve. Stop to about  $F/11$  and give an exposure of  $1/75$  second.

The Canadian Falls from the Cave of the Winds will next attract the camerist's attention. This view can be made any time after two o'clock and should have an exposure of about  $1/75$  second at  $F/11$ . Going down below to the Cave of the Winds one finds some of the most impressive views of the Falls. At the water's edge, just as one comes to the American Falls, is a large rock with a flat top. This is Fisherman's Rock and, if clear of mist, is the place from which to make the views of the famous Cave of the Winds and the Rock of Ages. For this subject a wide-angle lens is best, but one may get very good results with the regular lens. The view should be a vertical one, not an oblong. To get the best lighting, the sun should not



AMERICAN FALLS FROM PROSPECT POINT

W. H. KUNZ

strike the water all the way down, but should come only about half way. This happens somewhere near twelve o'clock. If, at the time of exposure, persons are crossing the bridge to the Rock of Ages, their inclusion in the picture serves to break up the unpleasant line of the bridge and adds human interest to the picture. The exposure should be about  $\frac{1}{50}$  at F/16. Use as large a stop as will give good definition all over the plate, and make the exposure proportionally faster. When one works at the foot of the Falls, the exposures should be as fast as possible, because the water will show motion with even an exposure of  $\frac{1}{150}$  second. If the wind happens to blow from the north, so that the Rock of Ages is inaccessible, a very interesting picture may be made by turning to the left at the foot of the Cave of the Winds stairway and going to the Canadian Falls. This view can be made at any time between one and three o'clock, with an exposure of  $\frac{1}{75}$  second at F/11.

This view can be made also from several points, and with a lens of any focal-length.

The view that pleases me most is made from about half-way between the stairway and the Falls with the camera set up as close to the wall of rock as possible. With a south wind one can often get some very interesting pictures of persons coming from under the Falls from the Cave of the Winds. Also, by climbing up the slope of rock to the top path, one can see behind the sheet of water and, watchful of the right moment, can get a picture of the back of the Falls, showing the bridge between the two Falls. This is the most difficult picture to make of the Falls, and gives a very impressive idea of the power of the water.

If one takes the elevator on the other side of the American Falls, and descends to the foot, very good views may be obtained from any point on the rocks. From a rather near point of view, the best lens to use is a wide-angle, but



BRIDAL VEIL AND ROCK OF AGES

W. H. KUNZ

views may be made from any distance and with any lens. The exposure must be very fast, as detail in the rocks below is unimportant. I secured my best negative with an exposure of  $\frac{1}{500}$  second at F/11.

Do not miss the trip on the steamer "Maid of the Mist," for the best views of the Falls can be seen only from the boat. If possible, select a day when the wind blows from the north, as Terrapin Point will then be quite free from mist. Interesting pictures, to begin with, can be made of the passengers on deck in oilskin-suits. A good view of the American Falls can be had just after the boat leaves the dock; make the exposure about  $\frac{1}{200}$  second at F/8. Instead of donning the oilskins when going through the sheet of mist, stay in the cabin and work on the lower deck in comfort. Just as the boat is passing the other side of the American Falls, one can get a very good view of it all the way across. Terrapin Point next comes into view.

For this give an exposure of about  $\frac{1}{200}$  second at F/8. After the boat gets in front of the Point, the water is rather rough, and care must be taken, otherwise the pictures will be blurred. The only way to work is to make the exposures when the boat is at rest, after a downward rocking motion, and before it has started upwards. Of course this time is very short, so one must be ready to make an exposure on the instant. The exposures can be very rapid. I have made very good negatives with an exposure of  $\frac{1}{150}$  second, using a wide-angle lens working at F/16 or  $\frac{1}{500}$  second at F/8. For this subject I prefer an 8-inch lens on a  $5 \times 7$  plate, or  $8\frac{1}{2}$  to 10 on an  $8 \times 10$  plate. The best direction of wind is northeast and the best time about one o'clock. This particular view can be made as late as two o'clock, but will lose detail if made later. The pictures from the boat are among the most interesting views that can be made, and are well worth the attempt.



Pictures of the American Falls from the Canadian side must be made at twelve o'clock and with a very fast exposure.  $\frac{1}{250}$  second at F/11 is not too fast.

The view of Terrapin Point from Victoria Park is best made when the wind is in the northwest, and the best time is about one o'clock. Give same exposure as for the American Falls.

The view of the Canadian side of the Horse-Shoe Falls can be made any time between two and four o'clock. This part is usually free of mist. Give an exposure of about  $\frac{1}{200}$  second at F/11.

All views of the rapids above the Falls should be made early in the day when the light is low and the shadows are long. I prefer to work between eight and nine o'clock on these, giving an exposure of about  $\frac{1}{100}$  second at F/11. Views of the Whirlpool Rapids and along the Gorge should be made as near noon as possible, so as to have both banks lighted at the same time. Make the exposures rather fast. Usually about  $\frac{1}{150}$  second at F/8 will give detail in everything.

In closing, let me give a word of caution about developing these exposures. Keep them quite thin. Do not have any more density than is necessary to make the whites print clear and show all possible detail.

Winter-views of the Falls are made much the same as those in summer, in that all the exposures are very short. The negatives should be kept thin in development. [Most travelers passing Niagara Falls, particularly amateur photographers and newly-married couples, do not neglect to secure a few camera-records of this great natural wonder; but, as Mr. Kunz

has pointed out, most of these are doomed to failure. The train obligingly stops sufficiently long to enable the passengers to enjoy the spectacle and, although the weather-conditions may be favorable at the time, the camerist does not appear to appreciate the many difficulties which attend the task of obtaining really successful pictures. The uninitiated might spend a week at the Falls, making exposures at all hours of the day, and yet fail to obtain one satisfactory result. While the enthusiast is consuming plate after plate, or cartridge after cartridge, the resident professional—thoroughly familiar with the vacillating conditions of light and wind—scorns to expose a plate. It is for this reason, and, particularly, for the experts who can spend only a day or two at the Falls, that we invited Mr. Kunz to supply trustworthy data. Hence, there will be no need for the camerist or even the most experienced professional—unless he be a water-falls specialist—to flounder about in the dark regarding the most suitable time of day, light, exposure, plates, etc., when intent upon making absolutely-successful pictures of America's greatest Falls. It is well known that the sky in a negative made on a clear day will print white. Clouds, therefore, will add to the artistic quality of the resulting picture and, if not included in the same negative, they may be introduced by means of double-printing. For any view made which does not include clouds, a cloud-negative to use with it should be taken about the same time of day and from the same point of view. The horizon-line must be included in the cloud-negative, so that the clouds will have their proper location in the picture.—*Editor.*]

## A Standard Developer for All Plates and Films

PHIL M. RILEY

**D**EVELOPERS come and developers go, but pyro apparently has come to make a permanent stay. Most of the developing-agents which have become known since the early days of pyro are really worth while; many of them are used for papers, as well as plates or films; and a few are almost indispensable for specialized work. With all this in recommendation, however, there is none among them which threatens to usurp the position held so long by pyro.

In negative work this old-time agent is the one standard developer for both plates and films the world over. All manufacturers print a pyro formula, many giving it the preference over other developing-agents. The greatest of them

still give it first preference. With it H. and D. (Hurter and Duffield) speed-numbers are determined. Probably fifty per cent of all camera-users still employ it. Even the lure of the so-called "universal" developers—of which there are several—for plates, films and papers alike, according to dilution, has not been able to lessen this percentage. In fact, admitting the unquestioned convenience of a universal developer-preparation, the fact remains, strangely enough, that most workers adopt different developers for negatives and prints. They of course use the newer stainless-developers for gaslight and bromide-prints, but, as already stated, not over one-half of them use the same or a similar developer for



TERRAPIN ROCK FROM BOAT

*Copyright, 1910, by W. H. Kunz*

their negatives. What, then, are the qualities of pyro which prove so attractive and which have served to ensure its popularity in every branch of photography these many years?

Most important of all, probably, is the fact that it provides, for silver bromide, a powerful reducer, which is readily controlled and adjusted to a wide range of conditions. It works well with additions of water, bromide, or alkali, which would have a deleterious effect upon many other developers. As new printing-processes have appeared upon the market, each with its own peculiar requirements in respect to negative-quality, the devotees of pyro have found it easy to adapt their favorite developer to the new conditions because of its great latitude in use. Within a reasonable time, not too long for convenience nor too short for control, pyro, rightly used, gives, from a correct exposure, an harmonious negative of excellent printing-quality, possessing a wealth of shadow-detail and highlights not too dense.

Pyro, either dry or in solution, decomposes very rapidly if exposed to the air. In solution it absorbs oxygen and darkens so quickly that it can be used only once. In spite of this, however, its low cost makes it an economical developer, and one has the satisfaction of always working with a fresh solution. If corked in a bottle with a suitable preservative, a pyro solution will keep in good condition as long as one can reasonably wish to preserve it. Should one prefer not to use stock-solutions, the fact that pyro is the most readily soluble of all developers makes the adoption of weighed powders convenient. Dry soda-salts are readily soluble in water, and pyro dissolves almost instantly, leaving a clear solution. Ready-prepared pyro-powders of several sorts are obtainable in all supply-stores, and for those who prefer to weigh out their own, the concentrated, heavy crystals make this easier than a decade ago. The lightness of pyro in its original form rendered it difficult to weigh and handle, but within a few years



TERRAPIN POINT FROM CANADA

W. H. KUNZ

this trouble has been obviated by the introduction of a new sort which is only one-fifteenth the bulk of the re-sublimed, snow-like flakes, weight for weight.

Pyro is a clear-working developer and rarely fogs, even when used in very dilute solution. This renders it one of the most economical and efficient of tank-developers, and its use in this way has removed an important objection to it. Pyro stains the hands unless the proportion of preservative is much larger than ordinarily used; but with the tank there is no reason why the hands should come into contact with the developer.

In development with pyro the image appears gradually, and density is built up simultaneously with the appearance of detail. It is, therefore, easier to determine when development is complete than with some other agents. For cases of over- and under-exposure, modifications—as already indicated—can be safely made which will yield about as good results as could possibly

be hoped for under any conditions. As pyro-development is always *in*, rather than *on* the film, it is still possible—even with a modified developer—to tell easily by the looks of the image when development is complete.

Surely here are virtues enough to justify the high estimation in which pyro is held by so many photographers both old and new. As already stated, every manufacturer gives first place to a pyro formula, and, while all are similar, no two are exactly alike. Just as the proportions in constituents of sensitive-emulsions vary, so also do those of the developer. Indeed, the developer—particularly the reducer and alkali—depends upon the quality of the plate or film; its richness in silver and other characteristics. Thus, to do full justice to any brand of sensitive material, the manufacturer's formula should be used. If the brands now most common on the American market are selected, it will be found that each ounce of the working-



THE RAPIDS NEAR PROSPECT PARK

W. H. KUNZ

solution of the advised formula contains from eight to thirty grains of various chemicals, apportioned as shown in the following table. Acid and acid-salt preservatives have not been included, as they are not essential in this connection; and since some are in liquid form, it would be impossible to express them in grains per ounce, to conform to the other figures.

This table is the stepping-stone to another, which will prove of great value for ready reference in the darkroom. Many photographers use one brand of plates or films for the most part, yet it is safe to say that no one does so exclusively. If very much work is done, it is almost certain that a second brand will be brought into service occasionally; and to do the

	Seed	Cramer	Standard	Vulcan	Defender	Lumière	Kodak Anso	Film Pack	Eastman	Hammer	Imperial	Barnet	Ensign	Iford	Wellington	Stanley
Pyro	2.734	2.103	2.734	2.916	2.804	1.093	1.562	1.562	2.485	.959	2.734	2.734	2.734	1.988	2.573	3.
Sodium Sulphite (dry)	5.468	4.206	4.101	5.468	5.608	4.375	4.686	4.686	4.971	3.386	10.937	10.937	13.671	10.937	12.867	9.
Sodium Carbonate (dry)	5.468	2.103	5.468	5.468	5.608	2.187	3.124	4.686	9.942	1.798	10.937	13.671	12.304	10.937	10.294	9.
Potass. Bromide											.375	.375	.5	.5		



A LEAFY REREDOS

plate justice, the manufacturer's formula should be used. The formula commonly employed may not be suited to the new conditions, as shown by the widely-differing proportions seen in the table above. It is desirable, however, to have on hand as few solutions as possible. It means less complication and waste, more shelf-space and greater certainty of results; and so long as one uses pyro for all negative-work, there is no need of other than the three ordinary stock-solutions. From these solutions of one standard-developer it is possible to compound a working-solution suitable for any plate or film in use.

The Seed formula is, perhaps, the simplest of all, as it has equal proportions of both soda-salts, while the amount of pyro is just one-half of that of the sodas. The normal factor for this developer is 12; and at 65° a correct exposure is completely developed in from four to six minutes. For double-coated plates add an equal volume of water to the working-solution, and use 14 as the factor. The formula follows:

A. Water	16 ounces
Oxalic acid	10 grains
Pyro	1 ounce
B. Water	16 ounces
Sodium sulphite (anhydrous)	2 ounces
C. Water	16 ounces
Sodium carbonate (anhydrous)	2 ounces

Each ounce of this stock pyro-solution contains 27.343 grains, and each of the soda-solu-

tions 54.687 grains. By reference to the table the number of grains, per ounce, of the essential chemicals required in the desired developer can be found; and it is merely a matter of simple arithmetic to determine what proportions of the three stock-solutions and water to take in preparing for work. The results are tabulated as follows:

SEED. 1 ounce of each, and 7 ounces of water.

CRAMER. 1 ounce of A and B,  $\frac{1}{2}$  ounce of C, and  $10\frac{1}{2}$  ounces of water.

STANDARD. 1 ounce of A and C,  $\frac{3}{4}$  ounce of B, and  $7\frac{1}{4}$  ounces of water.

VULCAN.  $8\frac{1}{2}$  drams of A, 1 ounce of B and C, and 7 ounces of water.

DEFENDER.  $8\frac{1}{6}$  drams of A, B and C, and water to make 10 ounces.

LUMIERE.  $\frac{1}{2}$  ounce of A and C, 1 ounce of B, and  $10\frac{1}{2}$  ounces of water.

KODAK and ANSCO.  $4\frac{1}{2}$  drams of A and C,  $6\frac{3}{4}$  drams of B, and water to make 10 ounces.

FILM PACK.  $4\frac{1}{2}$  drams of A,  $6\frac{3}{4}$  drams of B and C, and water to make 10 ounces.

EASTMAN.  $7\frac{1}{4}$  drams of A and B,  $14\frac{1}{2}$  drams of C, and water to make 10 ounces.

HAMMER.  $2\frac{3}{4}$  drams of A,  $4\frac{1}{12}$  drams of B,  $27\frac{1}{12}$  drams of C, and water to make 10 ounces.

IMPERIAL. 1 ounce of A, 2 ounces of B and C, and 5 ounces of water. Add 41 minims 10% potassium-bromide solution.

BARNET. 1 ounce of A, 2 ounces of B,  $2\frac{1}{2}$  ounces of C, and  $4\frac{1}{2}$  ounces of water. Add 41 minims 10% potassium-bromide solution.

ENSIGN. 1 ounce of A,  $2\frac{1}{2}$  ounces of B,  $2\frac{1}{4}$  ounces of C, and  $4\frac{1}{4}$  ounces of water. Add 55 minims 10% potassium-bromide solution.

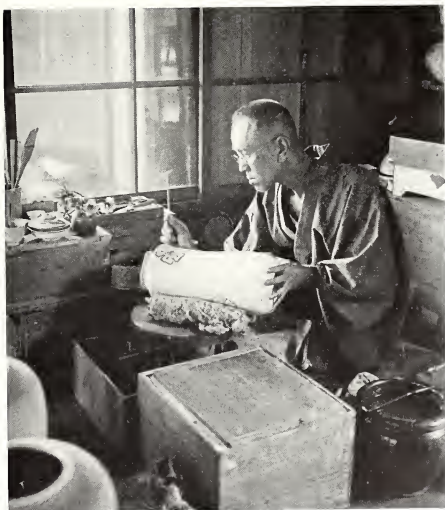
ILFORD.  $5\frac{5}{8}$  drams of A, 2 ounces of B and C, and water to make 10 ounces. Add 55 minims 10% potassium-bromide solution.

WELLINGTON.  $7\frac{1}{2}$  drams of A,  $18\frac{3}{4}$  drams of B, 15 drams of C, and water to make 10 ounces.

STANLEY.  $8\frac{2}{3}$  drams of A,  $13\frac{1}{12}$  drams of B and C, and water to make 10 ounces.

For tank-development make up the solution indicated for any plate or film, and add any proportion of water desired. The increase in time of development will not differ greatly from the ratio of dilution, the time being slightly in excess of it. Increasing the volume of a Kodak film or Film-Pack developer two and one-half times, for instance, gives a solution which at 65° will complete its work in twenty minutes. In other words, such a solution becomes the manufacturer's standard tank-developer.





## A Camerist in Japan

HAROLD M. BENNETT

JAPAN is in every way as beautiful as has been described by anyone who has visited that country, and, to my mind, it is far more so. A popular expression in Japan is "Don't say beautiful, until you have seen Nikko;" and this saying would apply to hundreds of places throughout the Flowery Kingdom. It is the paradise of the amateur photographer — this land with its many temples, its enchanting flower-gardens and its beautiful Inland Sea interspersed with islands. The people are equally interesting, and for genre-studies the amateur finds them particularly attractive subjects. He who is so fortunate as to journey leisurely through the "Land of the Rising Sun," and is well equipped to make pictures, could ask for little more in the way of interesting and unique subjects for his camera.

The photographic restrictions in Japan are few. To be sure, one is barred from navy-yards, and is not allowed to photograph anything within six miles of fortifications. Of these latter

there are many — so many, indeed, that it seems — during most of the trip through the Inland Sea — there is a fort always within view. Aside from this, the photographer may go about his work unhampered.

When the tourist enters Japan, the customs authorities seem to pay little attention to his camera and outfit. Mine was quite elaborate, and new at the time of my arrival. It consisted of a 5 x 7 Stereo-Graphic Camera equipped with a set of high-class anastigmat lenses of  $5\frac{3}{8}$  inches focus for general work; a set of convertible lenses of  $6\frac{1}{2}$  inches focus, the single elements of which were  $11\frac{1}{4}$  inches focus. The two latter were fitted in Stereo-Compound Shutters. The outfit included also eighteen plate-holders, a substantial tripod, and two developing-tanks. Each of these tanks accommodated twenty-four plates and required ninety-six ounces of solution. The outfit was contained in three heavy leather cases of such strong construction that, although checked from New York to San Francisco, the



contents were intact when opened. One case contained the two tanks with thermometers and a set of tubular measures for measuring pyro, sulphite and carbonate of soda—the ingredients of my developer. In another case were the camera, six plate-holders, the three lens-equipments, tripod and focusing-cloth; while the third case contained twelve plate-holders. The outfit was so bulky that I was dependent on a coolie to carry part of it for me.

The light-conditions and atmosphere of Japan are about the same as those of the United States. The northern part has a temperate climate in summer, with much snow in winter. The southern part has much the same climate as that of our Southern states.

My plate-exposures were estimated with a Wynne exposure-meter, and the negatives developed in tanks. The solution was always of the same uniform temperature and the time of development was about twenty minutes. Exposure and development were both almost mechanical, and the negatives were of uniform density.

A great many of the exposures were made

with the focal-plane shutter, although the compound was better for slow exposures. Most of the outdoor work was done with the  $5\frac{3}{8}$ -inch lens, stop F/16, and focus set for about twenty-five feet, so that the resulting pictures should have great depth—a quality very essential in good stereographs. Care was taken, also, to select a good foreground, or to introduce some object, particularly when photographing distant scenes. I have waited hours for some picturesque peasant to make an appearance, rather than make a picture of a distant mountain or valley with a vacant field as the foreground. The Japanese seem to enjoy being photographed and were, as a rule, very willing to pose when asked. I soon learned to ask in Japanese, "Will you please condescend to let me make your photograph?" To be sure I was not understood always, but it offered an opening and greatly amused my prospective model to such an extent that we usually parted good friends after the desired exposures were made.

The industries of Japan offered numberless opportunities to make interesting pictures, par-



A CAMERIST IN JAPAN



STREET-SCENE IN YOKOHAMA



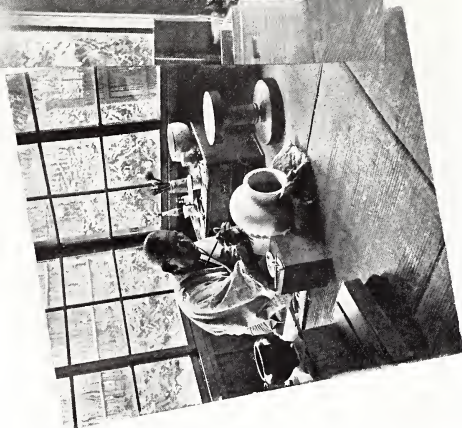
HAROLD M. BENNETT

RIKSHAW-MEN AT LUNCHEON

TEMPLE OF TAKIGAMA



MAKUZU KOZAN



TAKASE LIEU



HAROLD M. BENNETT

THE POTTER

A CAMERIST IN JAPAN





ticularly the art-work. I visited the home of Makuzu Kozan, where some of the finest porcelain-ware of Japan is produced, and had an opportunity to make some rather unusual studies of these artistic Japanese at their work. This wonderful art-porcelain manufactory is on the outskirts of Yokohama, towards Kanazawa, which is a picturesque country-district. This suburb, if one may call it such, is bounded by a low-lying ridge of a hill, and, as one turns from the road where most of the shops and houses are located, a narrower and more picturesque thoroughfare leads up the hill, then down the other side mid contorted pines. Here a black-painted board-fence comes to view, and one stops to admire a curious and very decorative gate. The fence is not an ordinary high-board barrier weathered with age and posted with glaring advertisements, nor does it bear a "post no bills" sign on it, but is an unobtrusive partition of a dull smoky-black color. On the other side of this partition is the porcelain-factory of Makuzu Kozan. He is a manufacturer of, and dealer in, the finest pottery and porcelain works of art in Japan, and a member of the board of Imperial-Household artists. Many

years ago, this now aged Makuzu Kozan came from Kyoto where for many generations his ancestors had been manufacturers of porcelain-ware. So fine is the ware produced by this distinguished artisan, that it is highly prized by the Imperial family. No two pieces of Makuzu Kozan's ware are alike, and each is the result of much care and individual attention of what are the finest potters and artists in the Flowery Kingdom.

In the office or show-room—a beautiful, simple, attractive apartment—I had tea and as many slices as etiquette would permit, of that most delicious sponge-cake, the art of making which, all Japanese seem to have mastered. As I ate I gazed upon the choice samples of Makuzu Kozan's ware arranged so attractively on the shelves. Not a lavish display of porcelain, but a limited number of choice, odd pieces of various sizes, shapes and designs that one would have time to admire as he sipped his tea. Rested and refreshed I visited the factory, the sacred kilns and studios where these royal art-treasures are created. It was not like the ordinary work-shop where pieces of china, paint, etc., are bought—not manufactured—and then





THE FLOWMAN

A. H. MOBERG

crudely decorated. Oh, no! Makuzu Kozan *makes* his own paint, grinds his gold, designs and creates the shapes of vases, jardinières, trays and whatever his fancy may be. His home is the home of his workmen — all a force and a perfectly organized art-porcelain creating coterie of the first order.

We followed an attendant up an alley of stone-steps walled on one side with huge kilns of masonry, some the size of a small room, many of them stacked with porcelain-ware of many styles and shapes. Opposite were rooms filled with partly-finished pieces. In one of these rooms an old man was busy preparing colors, weighing the pigments, mixing them, etc. Beyond the kilns at the upper end of the alley were the workrooms. These light, clean and quiet rooms, walled with glass windows which look on beautiful, well-cared-for gardens, are ideal places for the work. At one side a potter was shaping vases of soft, wet clay on his potter's wheel. He placed a quantity of the mud-like material in the center of the round table, called the potter's wheel. His boy-helper kept the table revolving rapidly, while the artisan molded the plastic mass of clay into artistic shape in less time than it takes to describe the

process. His touch seemed almost to put life into the lump of clay, for it appeared to force his hands upward in its apparent endeavor to assume a beautiful form. Another workman was modeling a miniature goddess, perfect in the most minute detail even to the hair of her head. In a larger, adjoining room some of the finest artists of Japan were at work. Most of them are old men who have devoted a lifetime to their chosen trade, and some are even pensioned by the Emperor. They sat cross-legged on their square, silk cushions, and beside each was a square "hibachi" in which he heated his tea, or lighted his pipe. Each did a particular kind of work. Some made figures only; others flowers, while another devoted his time to landscapes. Takase Leiu is Makuzu Kozan's best artist, but does only landscape-work. Another worker was making a conventional design from flowers arranged in a bowl before him.

Mr. Makuzu Kozan graciously condescended to pose for me. A fine old gentleman he is with a kindly face and shaven head. He wore a black silk kimono bearing his family crest. So after many "arigatos" and "sayonaras," and much bowing we passed out of the beautiful gate and took our way homeward.

# The Graduated Sky

F. C. LAMBERT, M. A.

THERE are usually three fairly-well-defined stages in the landscape photographer's development, which may be easily diagnosed by the sky and cloud part of his pictures.

In the first stage the sky-space is occupied by a blank piece of paper. A moment's thought suffices to show us that blank-white paper cannot represent satisfactorily either cloudless sky, or sky and cloud. This, for two reasons. In the first place, as regards the sky (clouded or cloudless), it is never quite a flat tint, *i.e.*, it is graduated. Usually the upper part is a little darker than the lower part. In stormy weather, or towards sunrise and sundown, the difference is more marked. Occasionally in foggy winter-weather the upper part is a little lighter than the lower part. This is more frequently the case in the immediate vicinity of towns and smoky chimneys. The reason for this state of affairs is easy to see. In the next place, although the sky is usually the lightest part of the subject, yet it practically never gives us the impression of whiteness. This point is often brought home to our notice when we see the effect of sunshine on a white-washed cottage-wall, and then recognize how very much more white this wall is than any other object in the picture. The same lesson again is taught by sunlit, freshly-fallen snow. But, even in the case of the snow, a discriminating eye perceives subtle differences of whiteness. It is true that sometimes we get the impression of brilliant whiteness from small patches here and there on a sunlit, cumulus cloud seen against a rather dark sky-background, but this is only a small part, and not the whole, of the sky-space in our picture.

It is clear then that black-white paper does not, and cannot reasonably be expected to represent — anything like satisfactorily — the sky-part of a landscape-picture. As soon as the beginner recognizes this fairly obvious fact he has come to the end of stage one.

The next stage is a natural reaction from its immediate predecessor. From blank-paper sky he swings the pendulum to a sky where he has a crowd of cloud-forms, and markedly over-printed. Now here, as elsewhere, one can have too much, even of a good thing. The tyro is very apt to jump to the conclusion that printing-in a sky means the invariable inclusion of cloud. Here he makes a twofold mistake, for the introduction of cloud-forms into the sky-space is a much more difficult matter than

many — even expert — workers seem to recognize: and second, even when the work is done skilfully from the craftsman's side of the matter, there still remains the far more subtle matter of satisfying the pictorial requirements of the case as regards composition in the wider sense of that term.

The worker now enters on the third stage of his training, which brings him to the commencement of any true pictorial work. His constant problem is to introduce a sky, with or without clouds, which satisfies three fundamental requirements:

(1) The sky part of the picture conveys the impression that the sky (including sun, clouds, or maybe moon) is the *source* of light illuminating the scene.

(2) The lighting of the terrestrial part is such that it appears to be in perfect *harmony* with the quality, quantity, direction, etc., of the light from the sky.

(3) The third condition is really included in the second, *viz.*, that the shape, arrangement, etc., of the features of the sky are a harmonious composition, or combination, with the other parts of the picture.

As a matter of fact the number of photographs which, in my estimation, satisfy these fundamental conditions is *exceedingly* small, and the number of misfits, as between land and sky, is lamentably large, even in the best exhibitions. In view of the foregoing facts, I would strongly urge not only beginners, but others, to give a little more attention to the matter of plain, graduated skies. And this for two reasons, *viz.*, it is easier to adjust the tone (*i.e.*, degree of light and dark, and nothing to do with color) of the sky by a plain, graduated sky; and also it is far safer to err on the side of an over-simple than over-crowded sky space, as regards cloud-forms. The old hand, of course, knows all about toning down a plain sky, but for the benefit of the beginner I may set down the procedure, *ab initio*, in such a simple case as the accompanying examples show; and as bromide printing is the popular process of the moment, we will take that by way of example. The original negative has a blank, white-printing, dense sky.

(1) Put the negative in a printing-frame with a piece of white paper behind it and a piece of tissue paper on the face (glass side) of the negative. With a pencil trace the outline along the tree-tops where they come against the sky. This is commonly called the "sky-line." Divide

the tissue paper (with scissors) along the sky-line. We now lay this on a piece of black or opaque, brown paper and cut a mask which, when laid on the face of the negative (glass side), just covers up all except the sky. Now cut away  $\frac{1}{8}$  inch along this line, so the work shows all the sky and a narrow band of tree-tops along the sky-line. Our next stage is in the darkroom.

(2) Replace the negative by a piece of clear glass, put in contact with it a piece of bromide paper, and on the back thereof, along one edge, draw a pencil-line to mark the sky-part of the picture — that is to be. Close the frame. Hold the frame in the left hand, with sky part uppermost, and with the thumb of that hand hold the black-paper mask against the lower part of the print (outside) surface of the plain glass. Turn your back towards the light, so that the light falls over your shoulder evenly on the face of the frame. Take a piece of card, the same size as the outside of the printing-frame, in the right hand, and draw this card slowly down until you have uncovered and exposed to printing-light the lowest part of the sky-line of the mask, and

slowly slide up the card again. You should take about half a second to lower the card and another half to slide it up again to the top of the printing frame. In this way the upper part of sky gets most and the lower least exposure.

(3) Now replace the plain glass by the negative, being careful to put the printed, graduated sky-part (marked by the line on the back) so that it comes over the sky-part of the negative. As the sky-part of the negative is too dense to print through, we need not trouble to mask this part, so that all that now remains is to give a second exposure, sufficient for the land-part of the subject. The two exposures develop out together uniformly.

The beginner will, of course, go through the second process just mentioned with one or two small pieces of paper, and develop them out at once, so as to ascertain how many seconds' exposure, under plain glass, will give him the required degree of darkening.

It may be fancy, but I have the impression that one gets the better effect by exposing the sky-part before, and not after, the landscape part.

## Perspective in Photography

### The Correct Distance at which to Look at Photographs

IT has become almost an article of faith with photographers that the focal length of a lens should be adapted to the size of the plate with which it is to be used, and one hears various proportions put forward as the correct relation between the diagonal, or base, of the plate and the focal length of the lens. To lenses with wider angles than given by the stated ratio, violent perspective is attributed, and flatness to narrower angles. In the case of portraits an exception is made, and the curiously-exaggerated effects often produced are put down to the sitter's being too near to the camera.

It is proposed to show in this article that the correct focal length to choose depends, not on the size of the plate, *but on the distance at which the finished positive is to be viewed*, and that the incorrect rendering of the features in photographic portraits is not due to the proximity of the subject, but to the use of a lens of incorrect focal length.

Now, let the reader imagine for a moment that he is standing at the point from which he took a photograph and is looking through the negative, trying to make the image fit the original view. He will find, if his eye is in the exact position occupied by the lens of the

camera when the photograph was taken, and if none of the objects photographed has been moved, that the negative coincides with the view at one, and only one, distance from his eye. This distance will be equal to the distance between lens (optical center) and plate when the exposure was made.

If the photograph is held closer, the perspective will appear too flat, and if further away, too violent. We obtain here a rule which has been stated thus: — A contact print appears in correct perspective only when the viewing distance is equal to the distance at which the optical center of the lens was from the plate when the photograph was taken.

It will be convenient to consider under the two heads of (1) direct prints, (2) enlargements, what focal lengths are suitable for producing correct perspective.

### Direct Prints

Direct prints of sizes up to half-plate are, almost without exception, looked at from the normal reading-distance, varying somewhat with different individuals, but averaging about fourteen inches. Shorter distances than ten inches



LAST TOUCH OF SNOW

WM. LUDLUM, JR.

produce eye-strain, and greater distances than eighteen inches are inconvenient for holding a book or album.

Here we have a simple fact which is quite overlooked when lenses are fitted to cameras. Yet it is to a great extent the cause of that dissatisfaction which users of small cameras experience when they gaze upon the results of their most painstaking efforts. The tiny distance, steep foreground, and distorted near-objects are but a caricature of the original views which it was intended to record. Perhaps a telephoto lens is tried, having a focus of thirty inches or more, and the result is again disappointing on account of its flat appearance.

If, however, we use a lens of about fourteen inches focus, and look at the prints from that distance, we shall immediately find that they show pleasing perspective; that is, they appear to the eye as the original view would if looked at direct. If, as suggested by a correspondent in a letter to *The A. P.*, we close one eye, depriving ourselves of binocular perception of the difference between flat and solid, the

remaining (open) eye will see the photograph in relief, owing to the perspective being true to the original scene.

If the finished prints are to be framed, as might be done with half-plate or larger, the increased distance from which they will be looked at must be taken into consideration, and some camera, such as the "Telephot," should be employed; or a telephoto lens of moderate power, with an ordinary camera.

A photograph which will look flat and unconvincing when held in the hand will appear quite correct if removed to the proper distance, and one which presents exaggerated perspective at a distance will look quite correct from a near point of view. The principle to be borne in mind is that the right distance between the lens and plate is that at which the print is to be from the eye.

In the case of the photography of near objects, the distance between the lens and plate will be greater than the focal length of the lens, and a specialist in such work should choose a lens of correspondingly-shorter focal length.

## Enlargements

Enlargements offer an opportunity to the owner of a short-focus lens to increase the distance at which his photographs will appear in correct perspective. If an enlarged transparency be compared, as described in the case of the original negative, with the view taken, it will be found that the distance from the eye at which the transparency agrees with the original view increases in direct ratio with the magnification. We thus obtain our second rule:—An enlargement appears in true perspective only when the viewing-distance is equal to the correct viewing-distance of a contact print from the same negative multiplied by the number of diameters of the enlargement.

The owner of a camera fitted with a lens of the usual focal length can, therefore, by enlarging his photographs and mounting them in an album, cause them to appear in correct perspective to a person holding the album at the usual distance of fourteen inches from the eye. It will be found, however, that 12 by 10 inches is the smallest size that will suffice to correct the perspective obtained with most lenses and plates listed in makers' catalogues, and this is somewhat large for an album. If, again, we wish to frame and hang the enlargement, we must take into consideration the increased distance at which it will be viewed. Even with a 15 by 12-inch enlargement, at five feet, it will be found that, according to our perspective rule, a lens of about three times the usual focal length will be required for taking the original negative.

It may be objected that often only a portion of the negative is utilized, and that this portion is enlarged to a much greater extent than above stated. This is quite true; but it only demonstrates the fact that the lenses usually employed are of much too short a focus for true results. It is therefore necessary to sacrifice the greater portion of the photograph in order to obtain correct rendering of perspective. Such treatment must ruin any carefully-composed picture.

A few examples will serve to convey a general idea of the focal length desirable when it is intended to make enlargements from our negatives. A 10 by 8 enlargement, to be looked at from four feet away, will, if made from a  $3\frac{1}{2}$  by  $2\frac{1}{2}$  inch negative, require a lens of about 15-inch focus; from a quarter-plate, 19-inch; and 5 by 4, 24-inch lens. But in practice it would probably be found better to enlarge in proportion to the size of the original:  $3\frac{1}{2}$  by  $2\frac{1}{2}$  to 10 by 8, quarter-plate to 12 by 10, and 5 by 4 to  $15\frac{1}{2}$  by 12 $\frac{1}{2}$ ; in which case the focal length of the lens for all three will be about sixteen inches.

A 14-inch lens in place of the 16-inch would make the correct viewing-distance 3 feet 6 inches instead of 4 feet. In the same way, for making  $3\frac{1}{2}$  by  $2\frac{1}{2}$ , quarter-plate ( $3\frac{1}{4}$  x  $4\frac{1}{4}$ ), and 5 by 4 negatives for subsequent enlargement to half-plate ( $4\frac{1}{2}$  x  $6\frac{1}{2}$ ), whole-plate ( $6\frac{1}{2}$  x  $8\frac{1}{2}$ ), and 10 by 8 respectively, the enlargement to be mounted in an album, a 7-inch lens will be found correct.

Having considered the question of focal length in relation to perspective from a more or less theoretical point of view, it may not be out of place to make a few suggestions for the practical application of the theory to everyday-photography. It cannot be expected that a  $3\frac{1}{2}$  by  $2\frac{1}{2}$  or  $3\frac{1}{4}$  by  $3\frac{1}{4}$  camera be used at a normal extension of fourteen or more inches. If direct prints are required from such small negatives, a telephoto lens, such as the "Adon," "Bistellar," "Pancratic," "Multiflex," or other similar lens, might be employed where the extension is not sufficient for the back-combination of the lens. But these cameras are so eminently suitable for producing negatives from which to print contact lantern-slides that a 6-inch lens (or whatever the correct focal length is found to be) should certainly be fitted; if paper-prints are required, an enlargement to whole-plate will give correct perspective. A quarter-plate camera ( $3\frac{1}{4}$  x  $4\frac{1}{4}$ ), with a 7-inch doublet and sufficient extension for use of a single component of the doublet, would give correct results with whole-plate enlargements and contact-prints respectively. The same camera with 8-inch doublet would be the thing for lantern-slides by reduction; contact prints from negatives taken with the 16-inch single component would also be suitable for an album; while enlargements to 12 by 10 would look well framed. But the ideal camera for all types of work, on the basis of this theory, is undoubtedly a half-size plate ( $4\frac{1}{2}$  x  $6\frac{1}{2}$  inches) fitted with a 14-inch doublet, and having sufficient extension for the use of the 28-inch single lens. Direct prints from the negative are suitable for an album. Lantern-slides by reduction (to 3 by 2 inches) will be in correct perspective at the distances given for 6-inch lens contact slides. Photographs with the single lens, enlarged to whole-plate or 10 by 8, will appear in correct perspective at 4 feet 8 inches and 6 feet respectively—reasonable distances from which to look at a framed picture. Such a camera, in fact, meets the requirements of everyone except the wide-angle worker.

Therefore, the correct focal length to choose depends, not on the size of the plate, but on the distance at which the finished positive is to be viewed.

H. H. B. in *The Amateur Photographer*.





## A Plea for Straight Photography

DAN DUNLOP

SOME of the very-much-faked productions on which handwork, both on negative and print, are so much in evidence, has led me to question—could not a worker capable of such artistically-controlled modification express his ideas with at least as much success in a more direct medium by the pencil, the etching-needle, or the brush? To one gifted with the esthetic shown in the productions referred to, the very

indirectness and comparative clumsiness of interference in photographic processes must act as a drag on the wheel. Photographers may as well be candid, and admit that their tools are at times clumsy and imperfect, since the photographer cannot imitate, except in an inferior and unsatisfactory way, the qualities of a drawing, whereas there is in photography itself a special charm in rendering an unbroken series



of tones which we call "photographic quality." Those methods of interference are best which leave intact the charms due to this quality.

The question at issue is, "Can a straight print from a straight negative be art?" By a straight negative I am presuming that such blemishes as are obtrusive or objectionable, such as pinholes and other technical defects, are allowed to be removed. That being so, I have not the slightest hesitation in answering the question in the affirmative. What is it we see to admire in a beautiful picture or other work of art? It is the exhibition in that work, of keen, true and cultured feeling. The one supreme and altogether indispensable quality that binds all the other qualities into one is the true personality which distinguishes every real work of art. The work of the etcher, the black-and-white artist, and the photographer permits line and space composition, light and shade distribution, and texture; texture and gradation

being more in demand in photography than in any of the other media. Why do I so pointedly refer to texture, that precious quality so elusive of description? It is because it is so seldom seen in paintings, and is more and more each day finding its way into the work of master photographers; in fact, it is the backbone of every good work of photographic art. The camera alone cannot find it; it is a subtle something captured by an alert brain and set down by a master hand, and it will even save a poor composition, which is saying a good deal.

Personality or individuality, then, is the backbone of our work. We must try to analyze from a photographic point of view how far it affects our productions. You will find every picture, worthy of examination, determined by three qualities—first, motive; second, selection or composition; and, third, lighting. There is no reason why all these should not be entirely under our control at the time of taking the pic-

ture. This being so, and I think no one will deny that proposition, what is there to prevent us getting a straight print from a straight negative and yet obtaining a work of art?

In landscape work I must admit the power of selection or composition is limited. We cannot go about uprooting trees or removing objectionable objects, but that should be no very great source of annoyance. If the photographer is prevented attempting some scenes that are amenable to the methods of the painter, Nature is yet a wide field; fine art is based on Nature, but it is an extract or selection, not an impartial repetition of Nature. Therefore a photographer should extract and select, not through a painter's field of vision, but through his own. The limitations of the landscape photographer, instead of being a drawback, should tend to increase his capacity for artistic selection and power of observation—two important points, too often, alas, lacking in the work of many ambitious pictorialists.

In considering the work of some of our prominent landscape photographers—the late Horsley Hinton, J. M. Whitehead, Charles Job, F. M. Sutcliffe, Arthur Marshall, and many others—it has to be admitted that a considerable amount of hand-work and control has been used on the negative before the picture was finished. We know this, because a good deal of publicity has been given to their methods of working. Admitting that, it does not necessarily follow that because they have had to resort to such methods of improving or finishing their picture, that that is the only way. As a matter of fact, in a great many cases the works of these gentlemen appear to us as being perfectly straight: there was no reason whatever why the pictures referred to should not have been straight prints from straight negatives.

It is more, however, in portrait-photography that we find the straight print excelling itself. Take the work of Craig-Annan, Crooke, Emil Otto Hoppé, Furley Lewis, or Pirie Macdonald (whose portrait work is almost brutal in its straightness). The work of these gentlemen proves beyond doubt that a straight print from a straight negative can be a work of art. In Craig-Annan we have the portrait photographer of the world. There is an honesty and straightforwardness in all his portrait-work that is admirable, and yet behind that we have the genius of the man stamped in every picture. The simplicity of pose and general treatment suggest that one could do a similar piece of work without much effort. Try it. You will find that undefinable something wanting. It is personality; the man's method of working, not

after the plate has been developed, it is practically finished then.

Pirie Macdonald has broken away from all stiff studio-conventionalism. He even goes the length of refusing to retouch his negative, and yet his work is known all over the world. Again, we have the personality of the worker in every little detail in the picture: expression, pose, lighting, and the arrangement of background all handled in such a way that nobody but Pirie Macdonald himself could do it.

Furley Lewis is probably the foremost English portraitist of to-day. He has created a particular style of his own, and his work is easily recognized. It is perfect in technique, combined with the power of successful grouping and handling detail that does not appear obtrusive, and yet it is all there. He is opposed to the spread of the processes known as controlled:—these he rightly thinks, in inexperienced hands, are generally controlled in the wrong direction, and cannot, under the most favorable aspect, be called really photographic in their results, as they part company with photography long before they reach the goal of accomplishment. He thinks that even the most conservative workers, who rely on the negative to a certain extent, resort to negative- and print-faking far more than is really necessary, and generally to supply the omissions which more care, thought and consideration beforehand would have enabled them to avoid. The expression of such an opinion is interesting coming from an expert and notable worker, and this *obiter dictum* of Furley Lewis is really one of my strongest arguments in favor of the straight print.

E. O. Hoppé has made very rapid progress in successful portraiture of an original kind. He is a firm believer in the straight print, and very seldom works up either the negative or print. He is dead against retouching, and will not on any account retouch any of his portrait negatives. He pleads for individuality in portrait work, and that, perhaps, is his strongest advice for successful work in any branch of photography.

The work of the foregoing experts is clean, straight, and perfectly delightful in its spontaneous handling. There are no freaks in their productions. They are not bound by any fad or fashion: there is no excuse, and never has been, for fads in art. Art is above and beyond all fashions, and should never be degraded to the level of hat-trimming or dress-making. I mention this as a mild protest against some of the portrait productions of some of the leaders of the school of fakers. This type of work was more noticeable in the Ameri-



can school. It was quite a common thing to see a portrait with the top of the head cut off, or the back of a man's head, an arc of collar and three fingers of a ghostly hand in another. The authors of these eccentricities even claimed there was likeness expressed by means of lines and light indicating a typical pose of the sitter. This was the sort of thing that the late Linked Ring used to encourage: no wonder the Links are dead. That type of work may have its day, but assuredly it cannot live long.

Pictorial architecture, animal-pictures, and flower-work could all be quoted in support of my claim: many experts in these subjects could be named whose methods of work are perfectly straight. Frederick Evans' work is straightness

personified, and yet how wonderfully clever—the result of keen observation, a sound knowledge of composition, and a faultless technique; the same remarks apply to Edward Seymour, the flower and fruit photographer.

But why elaborate further? I have, I think, given sufficient evidence to prove that a straight print from a straight negative can be an artistic production—I do not say it *always* is. We want to strive more to make the most of our art, and not endeavor to imitate other mediums of expression; we have sufficient scope for our energies in the purely photographic world. [This article is the substance of a very interesting address which Mr. Dunlop gave recently before the Scottish Photo-Pictorial Circle. *Editor.*]

## EDITORIAL

### Photography for Tourists

TO what extent the postcard industry throughout the world has affected the activities of the local view-photographer, and of the transient camerist, is only too well known. Nevertheless, even after having obtained a complete assortment of pictorial postcards of the city or locality he is visiting, the tourist-photographer generally makes his own views, and in a manner corresponding to his own methods of interpretation — *weather permitting*. It is often impossible for the tourist to take the same pains, or work under as favorable weather-conditions as does the local photographer; and when, on his return home, he compares his results with the beautiful and technically-perfect postcards of the same subjects, which he has purchased, he is often inclined to cast aside his own individual efforts.

The camerist who is personally conducted, and is traveling according to a fixed schedule, has no choice as to the time of day, and must accept the weather as he finds it. And Europe seems to be the domain of Jupiter Pluvius during the travel-season. If he journey alone, or with friends, he may be able to adjust his stay in certain places to the prevailing weather-conditions. He must be prepared to encounter unexpected rains, and, therefore, the itinerary should be planned on an elastic scale. Many famous landmarks which lie in the path of ordinary travel in the old countries defy the camera after eight o'clock in the morning on bright sunny days, whereas other alluring subjects are photographed best in the afternoon. Of course, almost any open-air subject is favorable to photography in a diffused light, *i.e.*, when the sky is overcast. If, for instance, the tourist allots three days to Dresden, and it should rain nearly all the time, the sun may shine on the day after his departure. Or, a part of the time the weather may be favorable to photography, and an additional day, rain or shine, could be spent in visiting sights under cover, the picture-gallery or the Green Vaults. What extra time he adds to a stay in a photographically-attractive locality may be deducted from the visit to a place which offers little or no attractive camera-material. How much better, then, is an itinerary that permits the camerist to make a pictorial record of his journey which, on his return home, will afford him much pleasure instead of a keen disappointment.

### First Lessons in Graft

THE season has begun for the graduating classes of our colleges and public and preparatory schools to have their souvenir photographs taken. As in the past, the rivalry among the photographers interested in securing this much-coveted privilege is very keen, but not without regrettable concomitants. We refer to the almost general practice among the competing photographers of offering personal inducements — pecuniary or otherwise — to members of the class-committee entrusted with the selection of a suitable photographer, in order to gain their favor.

Sad to relate, these efforts to corrupt our American youth have not been altogether unsuccessful. It is charitable to suppose that the men, who are thus imparting, maybe, the first lessons in moral debasement to boys and girls about to be graduated from America's safest educational institutions, do not realize the full gravity of the offense. For, once having yielded to the blandishments of the tempter, these young people start life with a serious burden — a dubious comprehension of honesty in business-dealings. And how do these corrupters of the young reconcile such practices to their own sense of honor? Or is their moral conscience so warped, that they approach, with a bribe, all persons whose favor they desire to win?

Nor is it wise that the photographer who is solicitous for his business-reputation should embark upon so hazardous an undertaking as to corrupt a school-boy, any more than he would bribe a legislator in order to obtain a similar privilege, for he may not always rely upon the discretion of the persons he has favored.

### Need of Concerted Action

A PROPOS of PHOTO-ERA's plea in behalf of a circulating exhibition of the best in pictorial photography, it should be remembered that silent approval and no action are tantamount to indifference. It should not be a case of the stay-at-home on election day, who consoles himself with the thought that the loss of his solitary vote will not affect the result. But unfortunately there are many others just like him, and the result is the defeat of their candidate. We have the men and the means, lacking only energy and concerted action, which, once aroused and rightly directed, undoubtedly can achieve great things.





A WINTER-LANDSCAPE

W. MIZUNUMA

FIRST PRIZE — WINTER-LANDSCAPES



# THE ROUND ROBIN GUILD

*An Association of Amateur Photographers*

Conducted by ELIZABETH FLINT WADE

This association, conducted under the auspices of PHOTO-ERA, and of which PHOTO-ERA is the official organ, is intended primarily for the benefit of beginners in photography, although advanced camerists are just as welcome and many are numbered among its members. The aim of the association is to assist photographers by giving them information, advice and criticism in the Guild pages of PHOTO-ERA and by personal correspondence. Membership is free and may be obtained by sending name and address to PHOTO-ERA, The Round Robin Guild, 383 Boylston Street, Boston. Send a stamp for complete prospectus.

## "The Year's at the Spring"

With all the fields, and woods and garden-borders a-bloom with the first flowers of the year, our Guilders will not have to search very far for photographic subjects suitable for our May-June competition, "Decorative Treatment of Shrubs and Flowers." There is a wealth, rather than a dearth, of material, and the only trouble will be to choose wisely and well. One must have not only an artistic perception, but must make an artistic selection. One must consider first, the decorative possibilities of the flower or shrub. For one well-versed in the study and arrangement of floral subjects, this may not be a very difficult matter; but for the one who never has had any previous experiences in this phase of photographic work it will require more study and possibly many experiments before he is able to make a satisfactory design.

Flowers have ways and characteristics which must be studied in order to evolve from their arrangement a picture which shall at once be decorative and artistic; for to be really decorative, in the true sense of the word, it must be also artistic.

To decorate means to deck with something becoming or ornamental; to embellish; to beautify. Decorative, means suited to decorate, to adorn. When we speak of decorative photography we mean that the subject of the picture is suitable to adorn or embellish something, as a book-cover, calendar, etc. Decorative photography is one type of decorative art, and decorative art is that principle of art which is used purely for decoration. These definitions the amateur must keep in mind when he attempts anything in the way of the decorative treatment of a subject through the medium of photography.

Flowers with stiff, straight stems like the carnation, for instance, are not good subjects for the novice to undertake. They are not the type of flower that lends itself to decorative effects, and in the beginner's hands is a hopeless subject from the start. Flowers with flexible stems that bend in soft curves and pleasing lines are the ones which are the easiest to manage. Flowers of this class almost arrange themselves, for any position in which they may be placed is usually graceful, and with very little trouble one may make with them a pleasing and artistic design.

Before choosing the specimen for the decorative study, one should decide first, for what purpose the design is to be used. One ought not to work in a haphazard way. Some plan should be formulated and then followed. A good bit of advice to follow is this: First plan out the work; then work out the plan. Suppose one chooses to make a design to be used on the cover of a periodical. The first thing to do is to select a periodical which changes its cover-design each month. Observe the style of design used, then endeavor to originate one which shall conform in a way to those which are used, but which shall differ enough to be strictly original. Do not copy, but keep

within the limits of the scope of the periodical. The design must, of course, be made with direct reference to its appropriateness for some one month of the year. A suggestion as to arrangement might not be amiss. Take a sheet of white or light-colored paper twice as large as the cover and of proportionate shape, and pencil on it, in the same position that it always occupies, the printing which appears on the cover each month. On the clear space left, arrange the model. The more simple the design chosen the more sure one is of its being a success. To attempt a complicated design, one must have a certain knowledge of art-principles and know the rules of design; besides he must have a working-knowledge of the limits of his camera and know how far it can be used to perfect and materialize the design he has in mind. If the untrained worker will keep away from anything which tends to confusion of lines and spaces, he will not go very far wrong with his study.

When arranging flowers for a decorative design, one should remember that the back of a flower is often as interesting as its face, and not strive to turn every flower to face the camera. Such an arrangement suggests one of those ugly, group-portrait photographs where every one of the subjects is staring straight into the lens. The single daffodil or, as it is more properly called, the jonquil, makes a charming border-design when the flowers are arranged with their backs toward the camera so that the tubular part of the flower is seen only partly in profile. A design of this kind photographed against a white background gives the effect of the flowers all turned toward the light, and is very effective.

For border-designs the most attractive subjects are those which lend themselves naturally to curves. To arrange a design for a border, take a heavy sheet of white cardboard and draw on it two straight lines the length of the board and about four inches apart. Within these lines, arrange the flowers, vine, or whatever is chosen for the model. Naturally, some of the leaves and flowers will stray beyond the lines, but do not try to restrain them. It will not detract from, but will add to, the artistic merit of the design, for in a border — unless it be a conventional one — the design is never kept within the bounds of its edges. It is not in sight, it is true, but the imagination supplies its completion. In Arthur Dow's book on Composition will be found many artistic border-designs made with very simple subjects.

One need not go to the greenhouse for his floral studies. The wayside-weed will furnish interesting subjects which may be, also, more original ones, because the weed is usually passed by and the more esthetic subject chosen. Even the grass of the field "which to-day is, and to-morrow is cast into the oven," is not to be despised, for grasses are very excellent subjects for strictly-decorative work. Though grasses cannot be classed as flowers, still, if any amateur should choose them for his subject instead of flowers, his picture will not be excluded from the competition and may win a prize.



MOONLIGHT ON THE ROOFS

ANNA M. SHURTLEFF

HONORABLE MENTION

WINTER-LANDSCAPES

Shrubs are quite as prolific subjects for decorative design as flowers, and perhaps in some respects are better, for the shrub, more than the flower, may be used for designs which are Japanese in character. For this, one will find no better specimen than the witch-hazel, and no more artistic one than the dogwood.

No one yet has made decorative photography a specialty, but there are great possibilities in it for the amateur who has a taste for decorative-work; possibilities which may be turned into probabilities by the one who will devote his time seriously to perfecting himself in this branch of photography. The field is clear and he will encounter few competitors.

### Silver-Nitrate Intensifier

For a negative of correct exposure or nearly so, but which was not developed long enough to make a good printer, the silver-nitrate intensifier will bring out the detail and turn the negative into one of excellent printing-quality. For this intensifier, one may make up a stock-solution which, if kept well-corked, will keep indefinitely and is ready for use when one wishes to intensify a negative. The formula is as follows: Ammonium sulphocyanide, 4½ oz.; silver nitrate, 90 grains; hyposulphite of soda, ½ oz.; potassium bromide, 25 grains; filtered water, 9 oz.

To use, take 8 drams of the stock-solution; 8 ounces

of water; and 2 drams of rodinal developer. The plate, if previously dried, should be soaked in water to soften the film and to ensure the quicker action of the developer. Place the plate in the intensifier—or developer, perhaps, would be the better word, for this is really a developer—and rock the tray the same as when developing the plate. Watch the process carefully and, to avoid finger-stains, handle the plate with a plate-lifter. When the required density is reached, wash the plate well and dry as quickly as possible, as rapid drying increases the density of the film.

The first washing of the plates must be very rapid and effective, and if one has not running water at hand, then the plates must be put through four or five changes of water, one directly following the other, in order to quickly remove the solution from the film. The subsequent washing can be made more slowly. To avoid stains on the fingers use a plate-lifter when examining the plates to note the progress of the intensification. This intensifier brings up detail in the shadows, though the different degrees of intensity in the film are practically increased in the same ratio. If the first operation does not render the plates dense enough it can be repeated.

This intensifier works equally well with plates or films, and if one has used tank-development and has removed the plates before they were developed far enough, he can, by the use of this intensifier, carry on the development until they are fully developed.



ICEBOUND STREAM

J. HERZOG

SECOND PRIZE — WINTER-LANDSCAPES





DESERTED

HONORABLE MENTION — WINTER-LANDSCAPES

E. S. HARVEY

### A Few Timely Words

"SPRING is here," the poet sings, and the words serve as a call to both amateur and professional photographer to take his camera and sally forth in quest of photographic game. Nature is now at her best and her freshest, and her handiwork is always a delight to the owner of a camera.

Picture-taking is a very interesting pastime for both young and old. It may be made remunerative, also, and most amateurs are glad of an opportunity to sell their photographs. Landscape-pictures are not so salable as are genre- or figure-studies; but the amateur who is able to make something a "little different" from the general type seen, will find a market for his picture. One should not attempt wide views, but choose simple subjects. A small stream with budding willows or birches along its bank is a pleasing subject and one very suggestive of the spring.

The market for such pictures may be found, perhaps, in a periodical, and preferably in those devoted to young people, and to the home. The price paid depends on the treatment of the subject, the quality of the picture, and on the rates of the publication that accepts the picture. Manufacturers of picture-postcards and calendars buy a great many photographs, but the subjects must be such as will be of general interest.

A film camera is the camera *par excellence* for lightness and convenience; but, unless it is of the reflecting-type, a plate camera is to be preferred, as it gives one the opportunity to compose his picture on the ground-glass, for with the film camera he sees the scene in miniature.

While one may sell an occasional print, he should not go forth in a commercial spirit, for to enjoy the spring and its fleeting beauties is, after all, the chief pleasure of the nature-loving photographer, be he amateur or professional. — *Arthur C. Brooks.*

### Restrainers and Neutralizers

A RESTRAINER in photographic work is a chemical which, added to a developer, restrains or retards the action on the sensitive film of the developing-agent employed to bring out the image.

The restrainer in most common use is potassium bromide. When it is added to a developer, the agent employed — whether it be pyro, metol, rodinol or some other agent — at once attacks the potassium bromide instead of the silver bromide in the film, and the action of the developer on the plate is modified, regulated and steadied by the potassium bromide.

Then, too, the restrainer not only retards the decomposition of the silver bromide, but also prevents the precipitation of silver on those parts of the plate not affected by light. Citric acid acts as a restrainer, and so does sodium chloride — common salt. If one has need of a restrainer and no potassium bromide is available, the addition of a little salt to the developer will serve almost as well. The sodium sulphite in a developer serves as a restrainer also and controls the too energetic action of the agent employed.

A neutralizer is a chemical which, added to a developer or a toning-solution, destroys the peculiar properties of the chemicals composing it, which act in opposition to each other, and make them neutral or equal in action. For instance, a pyro-soda developer is strongly alkaline and, if too strong of alkali, fog ensues, which of course spoils the plate. An alkali has a great affinity for an acid and, to prevent the disastrous action of the alkali, a chemical for which it has an affinity is added to the developer. An alkali has a great affinity for an acid. Acid is therefore added to the developer, the alkali immediately unites with it and forms salts in which the opposing qualities of both alkali and acid are destroyed, or, in other words, neutralized.



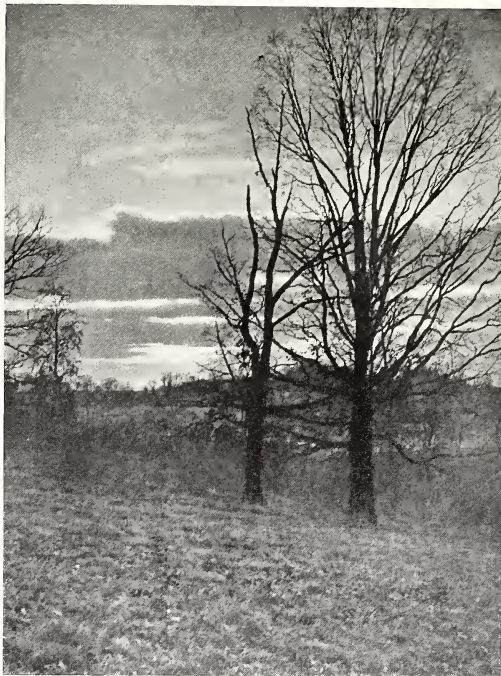


THE TRAIL

R. C. SMITH

THIRD PRIZE — WINTER-LANDSCAPES





A WINTER SUNSET  
HENRY W. JONES  
HONORABLE MENTION  
WINTER-LANDSCAPES

The different sodas used to neutralize a toning-bath also affect the color of the print. To ascertain when a toning-bath is neutral test it with litmus paper. When the bath is mixed, a piece of paper is dipped into the solution and, if the paper turns red, then the bath is still acid, and not neutral. More of the soda is added until when the paper is dipped into the solution the blue color is retained. This shows that the bath is neutral. Sodium acetate, sodium carbonate, sodium bicarbonate, sodium phosphate and sodium borate (borax); are all used to neutralize a gold bath, the kind of soda used being chosen in order to attain in the print the color desired. Sodium acetate keeps the whites clear and makes brilliant prints, but unless it is added to the toning-bath at least an hour before it is wanted for use, it will have no effect on the print. Sodium carbonate gives warm-brown tones; sodium bicarbonate gives purple tones; and sodium phosphate, bluish-violet tints. Beautiful sepia tones are imparted to prints where sodium borate (borax) is used to neutralize the bath. With one or two exceptions, gold toning-baths should be made from four to twenty-four hours before they are wanted for use.

### Toning and Fixing P. O. Prints without Gold

VALENTA gives the following two-solution formula for toning and fixing printing-out paper:

- |                          |          |
|--------------------------|----------|
| A. Hot water (boiled)    | 1000 cc. |
| Sodium Hyposulphite      | 250 gr.  |
| B. Water                 | 1000 cc. |
| Lead Nitrate (in powder) | 100 gr.  |

For use these solutions are to be mixed in equal parts. The tone of the print is very agreeable but varies with different kinds of paper. The keeping quality, however, is not very good. According to Lumière and Seyewetz, greater stability may be obtained by using, instead of the lead nitrate, another salt of the same metal, — lead pentathionate, which is made by saturating a solution of pentathionic acid of 10° Bé. strength with the lead nitrate. For use dissolve 250 grammes of hypo in above solution. The tone given by the latter inclines to black.

Pentathionic acid is one of the higher sulphur-acids. The directions to use it of 10° Bé. strength, means that Beaumé's hydrometer is used to measure the density of the liquid.

## The Round Robin Guild Monthly Competitions

*Closing the last day of every month.*

*Address all prints for competition to PHOTO-ERA,  
The Round Robin Guild Competition, 383 Boylston St., Boston, U.S.A.*

### Prizes

*First Prize:* Value \$10.00.

*Second Prize:* Value \$5.00.

*Third Prize:* Value \$2.50.

*Honorable Mention:* Those whose work is deemed worthy of reproduction with the prize-winning picture, or in later issues, will be given Honorable Mention.

Prizes may be chosen by the winner, and will be awarded in photographic materials of any nature sold by any dealer or manufacturer who advertises in PHOTO-ERA.

### Rules

1. These competitions are free and open to all photographers, whether or not subscribers to PHOTO-ERA.

2. As many prints as desired, in any medium except blue-print, may be entered, but they must represent the unaided work of the competitor from start to finish, and must be artistically mounted. Sepia-prints on rough paper are not suitable for reproduction, and such should be accompanied by smooth prints on P. O. P. or black-and-white paper having the same gradations and detail.

3. The right is reserved to withhold from the competitions all prints not up to the PHOTO-ERA standard.

4. A package of prints will not be considered eligible unless return postage at the rate of one cent for each two ounces or fraction is sent with the data.

5. Each print entered must bear the maker's name, address, Guild-number, the title of the picture and the name and month of the competition, and should be accompanied by a letter SENT SEPARATELY, giving full particulars of date, light, plate or film, make, type and focus of lens, stop used, exposure, developer and printing-process. Enclose return-postage in letter.

6. Prints receiving prizes or Honorable Mention become the property of PHOTO-ERA. If suitable, they will be reproduced, full credit in each case being given to the maker.

7. Competitors are requested not to send enlargements greater in size than 8 x 10 or mounts larger than 12 x 15 unless they are packed with double thicknesses of *stiff* corrugated board, not the flexible kind, or with thin wood-vener. Large packages may be sent by express, Section D Rates, very cheaply and with indemnity against loss.

### Subjects for Competition for 1912

March — "Window-Portraits." Closes April 30.  
April — "Spring-Pictures." Closes May 31.  
May — "Decorative Treatment of Shrubs and Flowers." Closes June 30.  
June — "Outdoor Portraits." Closes July 31.  
July — "Tree-Studies." Closes August 31.  
August — "Outdoor-Sports." Closes September 30.  
September — "Street-Scenes." Closes October 31.  
October — "Autumn-Scenes." Closes November 30.  
November — "Interiors with Figures." Closes Dec. 31.  
December — "Cats and Kittens." Closes January 31.

### For 1913

January — "Home-Portraits." Closes February 28.  
February — "Flashlights." Closes March 31.

### Awards — Winter-Landscapes

*First Prize:* W. Mizunuma.

*Second Prize:* J. Herzog.

*Third Prize:* R. C. Smith.

*Honorable Mention:* B. A. Bassett, J. G. Beach, Dr. M. H. Bell, Charles Coryn, J. H. Field, John W. Greenwood, E. S. Harvey, Geo. H. Heydenreich, Dr. M. Honstun, Snisai Itow, Henry W. Jones, P. P. Kinball, W. W. Kleuke, Marian White Little, Alexander Murray, S. B. Miller and W. B. Howe, F. M. Neikirk, W. G. Ogilvie, Richard Pertuch, Jay Satterlee, John Schork, R. E. Schouler, John W. Schuler, Mrs. Anna M. Shurtleff, Fred. W. Sills, Ira A. Sisson, May C. Spridgen, E. P. Tinkham, Eugene Vail, Martin Vos, J. T. Wagner, Harry D. Williar, S. H. Willard.

### Honorable Mention Certificates

THE certificate awarded to members of the Guild who receive Honorable Mention in the Guild contests sometimes fails to reach its destination. If any member entitled to this certificate has not received it, and will notify the publisher of PHOTO-ERA, a duplicate will be immediately forwarded.

## BEGINNERS' COLUMN

### Quarterly Contests for Beginners

*In these contests all Guild members are eligible PROVIDED THEY HAVE NEVER RECEIVED ANY PRIZES OR HONORABLE MENTIONS in the past, FROM ANY SOURCE, AND PROVIDED ALSO THAT THEY HAVE NOT BEEN MAKING PHOTOGRAPHS MORE THAN ONE YEAR.*

All prints submitted, except prize-winners, will be returned if postage is sent in a separate letter with the data. See rules 4 and 5 in opposite column.

### Prizes

*First Prize:* Value \$5.00.

*Second Prize:* Value \$2.50.

*Third Prize:* Value \$1.50.

*Honorable Mention:* Those whose work is worthy will be given Honorable Mention.

### Subjects for Competition

Landscapes with Figures. Closes July 15, 1912.  
Summer-Scenes. Closes October 15, 1912.  
Street-Scenes. Closes January 15, 1913.

### A Word About Our Subjects

MAY-TIME might be renamed "Camera-time" for no sooner does the calendar denote that May first has arrived when cameras appear simultaneously, not on, but *in* every hand. Knowing this, "Spring-Pictures" was chosen as the subject of our May contest.

In the April PHOTO-ERA the article by William S. Davis, entitled "Spring Pictures," gives the amateur many excellent suggestions in regard to making pictures for the contest. Mr. Davis gives directions for work, and also outlines many pleasing subjects. The picture which illustrates his article, and which he has named "The Apple-bough Screen," has in it the very essence of the opening year. One could not mistake it for any other than a Spring picture, and this is what each picture sent to the contest should typify — some phase of our quickly-vanishing Spring-time.



### Answers to Correspondents

*Readers wishing information upon any point in connection with their photographic work are invited to make use of this department. Address all inquiries to ELIZABETH FLINT WADE, 743 East 27th Street, Paterson, N.J. If a personal reply is desired, a self-addressed, stamped envelope must be enclosed.*

**B. R. TOWNE. — Plates May Be Kept Some Time After Exposure,** but if it is convenient, it is safer to develop them soon after exposure. Plates have been kept a year, after being exposed in the camera, and have been found uninjured in any way and the negatives were as good as if they had been developed immediately after exposure. If plates are carefully packed in the same fashion as in the original package, and as carefully sealed, there is no reason why they will not keep for months in perfect condition.

**GERTRUDE M. KANE. — To Prevent the Fingers Being Stained** during the process of development, rub them with a little white vaseline or lanoline. There is a compound sold expressly for this purpose, but the vaseline will answer just as well, and the grease does not come off in the developer nor does it affect the plate in any way. A sure way to avoid stains is to handle plates with a plate-lifter.

**FRED. S. W. — A Stickyback Photograph** is one that has adhesive matter spread on the back, which it is simply necessary to moisten and then stick the picture on the mount. "Stickyback" is the name by which small gummed-photographs, not much larger than a postage-stamp, are known.

**S. L. ANDERSON. — To Render a Print Translucent** use paraffin wax. Lay the print face down on a clean piece of blotting-paper, take a warm iron — warm enough to melt the wax, but not warm enough to scorch the print — rub the wax on the iron, then rub the iron over the print. One coating will usually cover the print evenly, but if not, then repeat the operation. The blotter will absorb all superfluous wax.



**JOHN SILBERSTEIN.**—The **Prints** sent for **Criticism** show that the negatives which were given two seconds were overexposed, and those which were given  $\frac{1}{100}$  of a second were underexposed. The prints on the gaslight-paper are also overexposed. In posing a subject one should turn the camera so that the figure will not come in the center of the plate. The center of a picture is its weakest point; an art-axiom that has been repeated oft, and which has been as oft disregarded.

**D. E. DAVIS.**—You **Cannot Restore the Faded Print** successfully, but you may be able to copy it in the camera, and make an enlargement from the negative. As you say this is the only print which you have, it might ruin it entirely to try to restore it, but often a copy of a faded print will be equal, almost, to the original. The sensitive plate seems to be able to record what is not visible to the naked eye.

**F. H. W.**—The **Reducing Action of Ammonium Persulphate**, is entirely different from that of Farmer's reducer. The persulphate attacks the highlights first, while the Farmer's reducer works evenly on both highlights and shadows. If there is too much contrast between highlights and shadows, then use the ammonium persulphate. Its progress can be watched, and, as soon as the highlights are sufficiently reduced, the plate can be removed from the reducer before it has had a chance to reduce the shadows. The action of this reducer is slow at first, but, once started, it progresses rapidly. Hence, the need to watch the process closely, and thus avoid over-reduction. If a negative is underexposed and overdeveloped, use the persulphate. If it is overexposed, use the Farmer's reducer.

**H. G. L.**—The **Reason Why Your Toning-Bath Failed to Work** was because you did not let it ripen. Some baths need to be made up twenty-four hours before wanted for use. As you used the toning-bath immediately after it was prepared, and it contained sodium acetate, you would get no color-effect from the soda whatever. The bath should have been mixed two hours before wanted for use.

**ANNA D. T.**—**Frilling of the Film of the Negative** during fixing may be avoided by the use of a hardening-bath in which the plate is placed after it is developed, and before it is fixed. A "between" bath is made as follows: Potash alum,  $\frac{1}{2}$  oz.; water, 10 oz. A combined hardening- and fixing-bath is doubtless the most convenient to use, but the effect is the same with the alum bath. The plate should be rinsed well when taken from the developer to prevent further development.

**CHARLES DUNHAM.**—The **Electric Ruby Lamp** about which you inquire is of English manufacture. It is a small, square lamp fitted with an electric battery which will burn continuously for about three hours. New batteries are supplied for twenty-five cents each. I cannot find that such a lamp is for sale in this country, but it is quite a convenient article to have when one wishes a darkroom light by which to change plates, when away on tour or holiday.

**CHARLES G.**—There are **No Restrictions** in regard to the **Kind of Paper** used for prints to be sent to the monthly competitions. The rules are printed each month in the **PHOTO-ERA** and nothing is said about paper, contact-printing or enlargements. One is at liberty to use the paper which best suits his negative, and the prints may be contact prints or enlargements. One hard-and-fast rule which is to be enforced henceforth is that prints must be mounted. No unmounted prints will be accepted, but will be returned at once. Each print must be plainly marked on the back with the sender's full name and address. This is a rule of the contest, but though attention has been called to it many times and oft, the Guilders continue to send unmounted prints.

## Print-Criticism

*Address all prints for criticism, enclosing return postage at the rate of one cent for each two ounces or fraction thereof, to ELIZABETH FLINT WADE, 743 East 27th St., Paterson, N. J. Prints must bear the maker's name and address, and should be accompanied by a letter, sent separately, giving full particulars of date, light, plate or film, stop used, exposure, developer and printing-process.*

**THE SEWING-LESSON.** F. L. S.—This is a picture of two girls, possibly sisters, and the elder is teaching the younger some fancy stitches in sewing. The instructor sits in a chair and her pupil is on a stool at her feet. Both are so intent on posing that they represent a picture of suspended animation rather than a study with life in it. Then, too, both subjects face the camera, which shows at once that the amateur has not fully grasped what is meant by art. He simply aims to get the faces of both models so they will show to the spectator, while the artist would represent one with the back or side turned toward the beholder. On the stage an actor must, perforce, keep his face turned toward the audience, but in a picture, often the most pleasing effect in a group is the fact that not all of its members face the camera. In this case the pupil might face the camera, but the other figure would be in not only a more natural pose, but also a more artistic one. The highlights and halftones in this picture are excellent. The mount harmonizes with the tone of the print and brings out its best points.

**THE EVENING HOUR.** C. A. R.—This picture is an almost successful study of an interior with figures. It shows a prettily-furnished living-room with its disorder of books and papers on the table, a tea-carriage drawn up at the corner of the fireplace, and three persons, father, mother and daughter, in front of the fireplace prepared to enjoy their evening hour. The father is in a lag arm-chair, the mother in a low rocker, while the daughter is on a stool in front of the fire, and busy toasting crackers to be served with the tea. The lighting is very good, though the Guilders does not say whether it was day- or flashlight. The three are well-grouped, and the pose they have assumed does not betray the fact that they are about to be photographed. The great fault—and a common one, too—is that the artist has neglected to notice what objects are in close proximity to the heads of his subjects. In this picture an object near the father's head makes a very grotesque effect. It is a tall, white vase which was, apparently, on a stand directly behind him. The stand is not in evidence, and the white vase, rising directly behind the man, looks as if it were placed on the top of his head. This picture was sent unmounted and was much wrinkled in transmission. Members should protect their prints to send through the mails and it is much better to have them mounted when sent for criticism.

**"REFLECTION."** K. L. T.—Here we have a most peculiar and unusual picture. It shows a dressing-table strewn with toilet articles, and in the glass which hangs above it is seen the image of a young woman, the original of the reflection not being within the angle of the lens. This was managed very cleverly as the reflection is in fairly good focus so that the artist must have used a small stop as well as placed the subject as near the mirror as possible and still kept her out of the picture. This picture has little artistic or illustrative value, and only demonstrates what can be done with a camera, no object being beyond its capabilities to reproduce.



# PHOTOGRAPHIC EXHIBITIONS

Information for publication under this heading is solicited

<i>Society or Title</i>	<i>Date</i>	<i>Place</i>
Eighth American Salon	April 16 to May 3, 1912	Toledo Museum of Art, Toledo, Ohio.
Eighth American Salon	May 7-31, 1912	Chicago Art Institute, Chicago.
Eighth American Salon	June 3-28, 1912	Art Institute, Kansas City, Mo.
Photographic Art and Crafts Exhibition.	May 3-11, 1912	London. Secy., Arthur C. Brookes.
PHOTO-ERA Prize-Pictures.	April 15 to May 1, 1912	Chicago Camera Club, Chicago, Ill.

## Notes on the Use of Exposure-Meters

For those who wish to use a meter that is accurate in all conditions, we can recommend both the Wynne and Watkins. Both depend on the tinting of a sensitive paper to a standard shade, thus giving the exact actinic value of the light. Full directions for use are given with each outfit and the manipulation is very simple. The only thing to remember is that, being sensitive to atmospheric conditions, the test-papers do not always change to the exact color of the shade-guide. For this

reason the depth of color and not merely the shade itself should be judged. An actinometer or exposure-meter is a very useful adjunct to one's camera outfit, for it is so constructed that it measures the correct time of exposure under different conditions of light, speed of plate and size of stop used.

We are sure the reader cannot do better than to familiarize himself with the practical and lucidly-written article on the use of exposure-meters, by M. D. Miller, expressly written for this magazine. It was printed in full in the January, 1912, issue.

## Plate-Speeds for Exposure-Guide

Class-numbers. No. 1, Photo-Era. No. 2, Wynne. No. 3, Watkins

Class 1/3, P. E. 156, Wy. 350, Wa.	Kodak N. C. Film	Class 2, P. E. 78, Wy. 120 Wa.
Lumière Sigma	Kodoid	Cramer Medium Iso
Class 1/2, P. E. 128, Wy. 250, Wa.	Lumière Film and Blue Label	Ilford Rapid Chromatic
Barnet Super-Speed Ortho	Magnet	Ilford Special Rapid
Ilford Monarch	Premo Film Pack	Imperial Special Rapid
Magnet Ortho	Seed Gilt Edge 27	Lumière Panchro C
Seed Gilt Edge 30	Standard Imperial Portrait	
Class 3/4, P. E. 120, Wy. 200, Wa.	Standard Polychrome	Class 3, P. E. 64, Wy. 90, Wa.
Barnet Red Seal	Stanley Regular	Barnet Medium
Defender Vulcan	Wellington Film	Barnet Ortho Medium
Ilford Zenith	Wellington Speedy	Hammer Fast
Imperial Flashlight	Wellington Iso Speedy	Seed 23
Eastman Speed-Film	Class 1 1/4, P. E. 90, Wy. 180, Wa.	Wellington Landscape
Seed Color-Value	Cramer Banner X	Stanley Commercial
Vulcan Film	Cramer Instantaneous Iso	Ilford Chromatic
Wellington Anti-Screen	Cramer Isonon	Ilford Enpress
Wellington Xtra Speedy	Cramer Spectrum	Cramer Trichromatic
Class 1, P. E. 111, Wy. 180, Wa.	Eastman Extra Rapid	Class 5, P. E. 56, Wy. 60, Wa.
American	Hammer Extra Fast	Cramer Commercial
Anasco Film, N. C. and Vidil	Hammer Extra Fast Ortho	Hammer Slow
Barnet Extra Rapid	Hammer Non-Halation	Hammer Slow Ortho
Barnet Ortho Extra Rapid	Hammer Non-Halation Ortho	Wellington Ortho Process
Barnet Studio	Seed 26x	
Cramer Crown	Seed C. Ortho	Class 8, P. E. 39, Wy. 30, Wa.
Defender Ortho	Seed L. Ortho	Cramer Slow Iso
Defender Ortho, N.-II.	Seed Non-Halation	Cramer Slow Iso Non-Halation
Ensign Film	Seed Non-Halation Ortho	Ilford Ordinary
Hammer Special Extra Fast	Standard Extra	Cramer Contrast
Imperial Special Sensitive	Standard Orthonon	Ilford HalfTone
Imperial Non-Filter	Class 1 1/2, P. E. 84, Wy. 160, Wa.	Seed Process
Imperial Orthochrome Special Sensitive	Cramer Anchor	Class 100, P. E. 11, Wy. 3, Wa.
	Lumière Ortho A	Lumière Autochrome
	Lumière Ortho B	

# Exposure Guide for May

Calculated to give Full Shadow-detail, at Sea-Level, 42° N. Lat.

For altitudes up to 5000 feet no change need be made. From 5000 to 8000 feet take  $\frac{3}{4}$  of time in table. From 8000 to 12000 feet use  $\frac{1}{2}$  of exposure in table.

Exposure for average landscapes with light foreground, river-scenes, light-colored buildings, monuments, snow-scenes with trees in foreground. For use with Class 1 plates, stop F/8 or U. S. 4. For other plates, or stops, see tables.

Hour	Bright Sun	Sun Shining Through Light Clouds	Diffused Light	Dull	Very Dull
10 A.M. to 2 P.M.	1/60	1/30	1/15	1/8	1/4
9-10 A.M. and 2-3 P.M.	1/50	1/25	1/12	1/5	1/3
8-9 A.M. and 3-4 P.M.	1/30	1/15	1/8	1/4	1/2
7-8 A.M. and 4-5 P.M.	1/20	1/10	1/5	1/3	2/3
6-7 A.M. and 5-6 P.M.	1/15	1/8	1/4	1/2	3/4
5-6 A.M. and 6-7 P.M.	1/10*	1/5*	1/3*	2/3*	1 1/2*

The exposures given are approximately correct, provided the shutter-speeds are accurately marked. In case the results are not just what you want, use the tables merely as a basis and increase or decrease the exposure to fit the conditions under which one works. Whenever possible keep the shutter-speed uniform and vary the amount of light when necessary by changing the stop.

\* These figures must be increased up to five times if light is inclined to be yellow or red. Latitude 60° N.  $\times 1\frac{1}{4}$ ; 55°  $\times 1$ ; 52°  $\times 1$ ; 30°  $\times 1\frac{1}{2}$ .

For other stops multiply by the number in third column

F/4	U. S. 1	$\times 1/4$
F/5.6	U. S. 2	$\times 1/2$
F/6.3	U. S. 2.4	$\times 5/8$
F/7	U. S. 3	$\times 3/4$
F/11	U. S. 8	$\times 2$
F/16	U. S. 16	$\times 4$
F/22	U. S. 32	$\times 8$
F/32	U. S. 64	$\times 16$

**SUBJECTS.** For other subjects, multiply the exposure for average landscape by the number given for the class of subject.

**1/8 Studies of sky and white clouds.**

**1/4 Open views of sea and sky;** very distant landscapes; studies of rather heavy clouds; sunset- and sunrise-studies.

**1/2 Open landscapes without foreground;** open beach, harbor- and shipping-scenes; yachts under sail; very light-colored objects; studies of dark clouds; snow-scenes with no dark objects; most telephoto subjects outdoors; wooded hills not far distant from lens.

**2 Landscapes with medium foreground;** landscapes in fog or mist; buildings showing both sunny and shady sides; well-lighted street-scenes; persons, animals and moving objects at least thirty feet away from the camera.

**4 Landscapes with heavy foreground;** buildings or trees occupying most of the picture; brook-scenes with heavy foliage; shipping about the docks; red-brick buildings and other dark objects; groups outdoors in the shade.

**8 Portraits outdoors in the shade;** very dark near objects, particularly when the image of the object nearly fills the plate and full shadow-detail is required.

**16 Badly-lighted river-banks,** ravines, to glades and under the trees. **Wood-interiors** not open to sky. **Average indoor portraits** in well-lighted room, light surroundings.

## Example :

The factors that determine correct exposure are, first, the strength of light; second, the amount of light and dark in the subject; third, speed of plate or film; fourth, the size of diaphragm used. To photograph an *open landscape, without figures*, in May, 2 P.M., bright sunshine, with plate from Class 1, R. K. Leus, stop F/8 (or U. S. 4). In the table look for "hour," and under the column headed "Bright Sunshine," note time of exposure, 1/60 second. If a smaller stop is used, for instance, F/16, then to calculate time of exposure multiply the average time given for the F/8 stop by the number in the third column of "Table for Other Stops," opposite the diaphragm chosen. The number opposite F/16 is 4. Multiply  $1/60 \times 4 = 1/15$ . Hence, exposure will be 1/15 second.

For other plates consult Plate-Speeds Tables. If a plate from Class 1/2 is used, multiply the time given for average exposure, F/8 Class 1, by the number of the class.  $1/40 \times 1/2 = 1/80$ . Hence, exposure will be 1/80 second.

**PLATES.** When plates other than those in Class I are used, the exposure indicated above must be multiplied by the number given at the head of the class of plates.

# THE CRUCIBLE

A MONTHLY DIGEST OF FACTS FOR PRACTICAL WORKERS

With Reviews of Foreign Progress and Investigation

Edited by WILFRED A. FRENCH, Ph. D.

Readers are encouraged to contribute their favorite methods for publication in this department  
Address all such communications to The Crucible, PHOTO-ERA, 383 Boylston Street, Boston

## To Reproduce Drawings

DR. EDER gives the following directions for the reproduction of drawings in black on a white ground: Take well-sized, smooth drawing-paper and brush carefully over the surface a solution of 25 parts gum-arabic in 100 parts of water, to which is added 7 parts potassium bichromate and 1 part alcohol. Dry the paper in moderate heat and print under the drawing from five to ten minutes. Lay the print in a tray of water for a few minutes. Then dry it, and blacken it all over with a thin varnish made of shellac, alcohol and lampblack. Place it in a bath of muriatic, or sulphuric, acid of 2 to 3 per cent strength, after which the black can be removed readily from the exposed portions with a sponge or brush leaving the outlines clear.

## Black Tones on P. O. P.

A PRINTING-OUT paper that will give black tones with the use of an ordinary fixing-bath can be prepared as follows, according to *Photography and Focus*:

Warm water .....	1000 parts
Sodium phosphate .....	10 "
Gelatine .....	25 "
Alcoholic solution of shellac .....	10 "

The paper is immersed in this preparatory solution while it is warm and hung up to dry. It keeps indefinitely. It is sensitized by floating for five minutes on the following solution:

Silver nitrate .....	12 parts
Boric acid .....	1 "
Potassium chlorate .....	2 "
Water .....	90 "

The sensitizing is done in the darkroom, the paper is dried in the dark and printed like ordinary printing-out paper. After washing in several changes of water, fix in a ten per cent solution of hypo.

## Pyro-Metol Developer

M. d'OSMOND, in *Photo-Studia* recommends the following formula, which he claims will give soft negatives full of detail:

A. Water .....	500 parts
Pyrogallie acid .....	5 "
Metol .....	5 "
Potassium metabisulphite .....	10 "
B. Water .....	500 parts
Sodium carbonate .....	100 "
Sodium sulphite .....	100 "

Take equal parts of A and B, and add a very little potassium bromide, which may be increased in case of overexposure. This developer keeps well.

## Bromide Toning With Selenium

THIS method, indicated by *Chemiker-Zeitung*, omits the preliminary bleaching-bath. The toning-solution is made with an alkaline sulphuret in which metalloïd selenium is dissolved. The formula is as follows:

Water .....	100 parts
Sodium Sulphuret .....	20 "
Selenium .....	2 "

After careful fixing and washing, the toning-solution may be applied to the prints, as they lie flat on a square of glass; or several may be toned at a time with the diluted bath. The toning is followed by immersion in a bath of sodium bisulphite to remove the yellow tinge from the whites, and at the same time correct the softening effect of the sulphuret on the gelatine.

## Fixing Before Developing

THIS process has occupied much attention of late in European photographic circles, and in view of its paradoxical principles, the results are better than might be expected, says *Fotografia Artistica* of Turin. The great difficulty is that about twenty times the normal exposure is required in order to obtain a negative of good density. Recent studies made by Messrs. Lumière and Seyewetz lead to the conclusion that with a much-diluted hypo-bath and a suitable developer a shorter exposure can be made and better results obtained. The best strength for the hyposulphite-bath is 2 per cent, and the best developers are those that contain silver sulphite dissolved in an excess of sodium sulphite (double silver sulphite and sodium). This solution of silver can be preserved in a yellow-glass-bottle without appreciable alteration. The addition of a small quantity of any developer will soon cause a slow precipitation of the silver. The following formula appears to give the best results:

A. Water .....	1000 parts
Sodium sulphite (anhydrous) .....	180 "
Silver nitrate (10% solution) .....	75 "
B. Water .....	1000 parts
Sodium sulphite (anhydrous) .....	20 "
Parapheniledianin .....	20 "

For a 5 x 7 plate take 150 cc. of A and 30 cc. of B. The parapheniledianin in solution B may be replaced by either metol, hydroquinone, or pyrogallie acid, which permits a quicker development. An increase or decrease in the proportions of the solutions will itself cause variation in the time of development; but the more active the developer the more quickly will it become turbid, and a change will be noted in the color of the negative. With the above formula, and a preventive fixation with a 2 per cent solution of hypo followed by a very thorough washing, the exposure should be four times as long as when developed by the ordinary method. In the case of slow emulsions the exposure should be sextupled.

## LONDON LETTER

CARINE AND WILL A. CADBY

Just at present, photography is being rather neglected; the grim strike thunder-cloud now hanging over England does not make the right kind of mental atmosphere to produce good photographic results. The papers are full of strike-photographs, and apart from the gloomy and tragic suggestion of the whole thing, what photographs can possibly be duller and less interesting than those representing groups of men? We photographers all know how valuable to us are women as subjects, and if groups are not too utterly devoid of interest, we must get some feminine element into them—and the more of it the better.

Probably in the olden times men with their doublets and hose or big cavalier hats, their velvets and laces, would have been equally picturesque subjects, but alas! cameras did not come in until after decorative clothes had gone out.

Some grumble at the present-day style of women's dress, but they are probably not present-day people. To modern folk, modern clothes will always have charm and extenuating circumstances, however hideous such garments may seem to the same eyes twenty years hence.

Skirts are certainly rather tight now, but they have delightfully-straight lines for the camera to emphasize, and if hats cover up heads in a remarkable manner, the photographer is thereby given the chance to suggest, subtly, the features instead of to record boldly the whole face, which was more or less inevitable when the hat perched on the top of the head, and hair was off the face instead of over it.

Photographer to Hotel Clerk: "I want to order more films. Can you find out Kodak's address in Switzerland for me?"

Hotel Clerk: "I am afraid that is impossible. You see, madam, Kodak is only the name of a camera."

This is not an attempt at a joke, but what happened here an hour ago, and the photographer and clerk are both still unconvinced!

There is a baby-girl stopping at the same hotel, who is the subject or should one say "heroine"?—of a photograph-book. On the first page she is to be seen just twenty-four hours old, but more clothes and pillow than baby. A little farther on, clothes are dispensed with and she is discovered in her bath; at first a little anxious, but on the next page with a broad smile and, to judge from the splash, kicking lustily. She is rather an important small person and has two nurses. The book shows the Italian nurse wheeling her out, and the German nurse undressing her when she comes in, and so on, till at the end of the book one has received quite a good impression of their individualities as well. This book is the record of only five happy months, but it gives one an idea of how fascinating photographic diaries can be. I believe they are quite common in America, but are not much known over here. English amateurs excel in photographing groups of people or places they know, but they neglect to chronicle domestic history.

A record of real happenings is bound to be absorbingly interesting, however technically deficient the photographs may be. Would they were easier to get! As a little instance: when we have dragged for some hours up a mountain and, at last, rest to have luncheon behind the shelter of a rock, who wants to get up in the middle of the meal and photograph! How much easier it is to wait till we are all rested, refreshed and good-tempered,

and then to take a group before we start for home. Yet, the other, before the luncheon was eaten, with our open Rucksacks, our hotel packets of sandwiches and our tired attitudes, would have been much more interesting and worth while. But that is always the way in this tiresome life—only the things that cost trouble are worth having. Our best negatives are those we have toiled and striven for, and luck does not play half so important a part in photography as outsiders seem to think. The pictures that give us the greatest pleasure are not our chance snapshots, but those which have been made through repeated trials.

Rather a pronounced sign of the times in the English photographic world is the marked improvement that is taking place in what one might describe somewhat loosely as the trade-journals. Several photographic manufacturers publish small monthly papers, the matter in which, in the old days, very thinly disguised the primary object of the owners, viz., to advertise their particular wares. Now, things are entirely altered, and these journals are worth getting and reading. The Eastman Company last month restarted its paper, *The Professional Photographer*, on new and original lines. Among other articles, that paper contains a lengthy interview with Mr. F. P. Moffat, president of the Professional Photographers' Association, with some beautifully-reproduced examples of his work. There are also some lucid notes on Flashlight Photography; a double-page cartoon by Will Owen, called "Choosing a Studio," and an amusing dialogue adapted from the French of Henri Lavedan.

Ilford Ltd. for years has published monthly a small unillustrated paper called "Photographic Scraps" which is sent free to any address. This little magazine seems designed to suit both professional and amateur workers, and has now been brought up to date. The March number contains notes on such varied subjects as, "The Family-Album"; "Fireside Photography"; "The Cure for Aimlessness"; "Among the Fishersfolk," etc.

Again, the Imperial Plate Company takes an advertisement-page in a weekly trade-journal, and fills it with such interesting matter—written in the form of a journal—that the present writer, and, probably, many another reader, turns to it before anything else in the paper.

These are, no doubt, true signs of the times; for, presumably, the manufacturers are fully alive to the needs of their various reading-publics, and they are making their journals not only informative, but bright and attractive, also easy to read. So far, I cannot discover that any of them have found it necessary to include that bane of photographic journalism—pages of criticisms of prints that should never have seen the light of day.

Multiple-mounting has been lately fully discussed in *Photography*. There is no doubt that this most useful and artistic method has come to stay. Its advantages are so obvious that photographers will never—particularly with delicate prints—give it up. The present writer was first introduced to multiple-mounting by F. H. Day, of Boston, when the latter visited England eleven or twelve years ago, accompanied by his young cousin, A. L. Coburn, then an enthusiastic boy-photographer, just out of college. I do not think I shall be contradicted when I say that F. H. Day first introduced this form of mounting into England. I have used it ever since, and it seems to me that the fewer mounts we use, the better; provided, of course, that we obtain the effect aimed at. Two shades of the same color are generally sufficient, unless the subject is an architectural one with many straight lines, when it is often necessary to use more. F. H. Evans is a past-master in this particular branch of mounting, and I have often studied, for inspiration, a mounted print of his that is in my possession—a picture of a cathedral interior.

## BERLIN LETTER

MAX A. R. BRÜNNER

AMERICANS visiting Germany are often astonished at the large number of museums which in their own country are more of a rarity. While formerly museums devoted to arts and handicrafts predominated, those of other branches of activity have been established during the last decade. By far the most of these are in the capital. There are now over thirty, and still more are projected. A society was formed recently to found an immense museum to comprise all branches of industry. The public is to be shown how raw products are obtained and utilized; the arrangement and operation of mills, factories, breweries; and the utilization of natural resources, such as power-stations, etc. For solving the problem the well-developed technics of reproduction will be called into requisition, and photographs, enlargements, lantern-slides, etc., artistically perfect, in one or more colors, will demonstrate in an attractive way the numerous industries, both to expert and layman.

The technical man and artist will here coöperate. Unlike other museums, models and originals will be almost absent, and the cost thus be reduced enormously. As inventions and improvements are made daily, the latest designs can thus be always represented, as the cost of a new picture is very small. Thus there will be additions to the museum almost every day. This latter fact will be of inestimable value to the expert, who will not need to read trade-papers, but will keep himself constantly informed by frequently visiting this museum. Pictures of old machines, etc., will be replaced by new ones. Of course this way of representation means an advertisement for the various manufacturing firms whose products are shown, and these are called upon to supply the pictures free of charge, besides an annual assessment. Thus the state or city is virtually under no expense. It is intended to found a society, the members of which must pay a yearly fee of 50 marks and are permitted to exhibit their products free.

The numerous pictures will be classified carefully, likewise the books of reference, catalogs, etc., supplied by each firm. Business-men and the public can obtain literature on any subject free of charge, and the names of the callers are to be given to the party concerned, who may wish to make use of such information. The whole will be supplemented by illustrated lectures, cinematograph representations of industrial subjects, etc. Photographs are to be placed on tables, as well as hung upon the walls; many will be enlarged and colored. There already exists in Berlin a building and traffic museum, and in Munich a large museum for science and technics, but as here the exhibits are shown in the form of models and originals, the expenses are too high to permit constant additions of the latest patterns. While formerly photography was quite neglected in factory-offices, and a drawing was the chief way of perpetuating a design, most large firms now have their own studios where photographs are taken daily. In these the tedious, expensive labor of making accurate drawings is now more and more given up in favor of photographic reproduction.

In my former letters I have spoken, almost exclusively, of German affairs, as in the minor countries of Europe little happens in the photographic world which would interest your readers. In the Russian Empire, for instance, there are only four photographic societies of any importance. One is the Russian Photographic

Society of Moscow, to which belong the *elite* of Russian amateurs; then follows the Technical Society of St. Petersburg, which maintains numerous photographic groups extending over the whole empire; next, the Daguerre Club at Kieff and, lastly, the Lithuanian Photographic Society at Riga, which is more or less a German city although located in the Czar's domain. The Photographic Society in Moscow is one of the oldest, and numbers about two thousand members scattered throughout the empire. This large membership is due to the privilege to take pictures anywhere, and without being disturbed by the terrible Russian police and other authorities. In such an autocratic country as Russia, where freedom is a fable, this means much.

If any PHOTO-ERA reader wishes to make a trip to Russia with his camera, I should advise him to make the acquaintance of some member of that big influential club, the members of which he will find in almost every town. Thus, he will avoid many troubles. This right is obtained by paying an annual membership-fee of five roubles. In this way a large sum of money is realized, and it is only natural that it should be expended for useful purposes, *i.e.*, to arrange exhibitions, issue a magazine or the like, as is done in Germany and other countries. Yet scarcely anything of that kind is done. I have just learned, however, that the publishers of the journal, *Photographic Novelties*, are organizing an exhibition to be held during the early part of this summer.

It is often interesting to watch the attitude of professional photographers towards amateurs. This applies to every country. In many cases the latter have become competitors of the former; and the professionals sometimes dread the competition of those camera-hunters. As an instance I cite the Central Alliance of German Photographic Clubs, which has sent out a circular asking the members what experience they have had in competing with amateurs (government officials, clergymen, teachers, etc.), who take pictures for money, *viz.*, merely to cover expenses (*zum Selbstkostenpreis*). Our amateurs look upon this proceeding with a peculiar feeling. As a matter of fact, the value and success of such a request sent around seems rather problematical. The replies will mostly be mere suppositions, which have no statistical value, and, if published, may lead to wrong conclusions. Another question propounded by the same society, concerning the finishing of amateur work by druggists and photographic dealers, is as unjustifiable. The professionals do not seem to know that a good amateur would never turn over his undeveloped plates or negatives to a photo-finisher, but either do the subsequent work himself, or have it done by some reliable friend. The present high level of professional photography is due to the amateur, to whom the regular practitioner should be grateful. There is considerable competition; not on account of the amateur, however, but in the domain of the profession, itself.

As we know, photography is one of the fine arts, and must be treated individually; therefore machinery, which now is used so extensively in every imaginable industry, is, with few exceptions, rarely employed in photographic work, except in a commercial way, such as the apparatus for the rapid production of gaslight prints, etc. A novel machine of this class was invented recently by an Austrian. It is intended for the rapid retouching of negatives. The negative is coated with varnish, then placed in the machine, which latter is set in motion by hand or foot-power, and kept rotating rapidly. The operator goes gently over the surface of the plate with a pointed instrument, in order to make the usual hatching. The machine saves time and work in studios where there is much retouching to be done, particularly when dealing with large surfaces.



## BOOK-REVIEWS

*Books reviewed in this magazine, or any others our readers may desire, will be furnished by us at the lowest market-prices.*

**THE ART OF THE BERLIN GALLERIES.** By David C. Preyer. Illustrated. Price, \$2.00. Boston, U. S. A.: L. C. Page and Company, 1912.

The exodus of travelers to Europe has begun, and books of travel will be in demand. Art-students will find no more profitable reading than "The Art-Galleries," published by the Pages, the last of which deals with the galleries of the German capital. The growth of the long-famous National Gallery, to which lecturers and writers on art so frequently refer, has necessitated the erection of a new structure, the Kaiser Friedrich Museum, which now contains the works of painters from the beginning of the XIV century to and including those of the XVIII century. These include such masterpieces as Van Eyck's "Singing Angels"; Quentin Matsys' "Virgin and Child"; Duerer's "Hieronymus Holzschuher"; Cornelius de Vos' portrait-group of his two little daughters; Titian's "Lavinia"; Cano's "St. Agnes"; Velasquez's "Juana de Miranda." This is also the place where one may study comprehensively the works of Rembrandt, which cover his entire creative period from 1627 to 1667, embracing wonderful portraits ("Man with the Golden Helmet," "Saskia," and "Hendrickje Stoffels") and historical and biblical subjects—twenty-two pictures in all. Here, too, are ten of the best examples of that clever portraitist, Frans Hals—considered by connoisseurs second only to Rembrandt—including his "Tynan Oosdorp," and the popular group, "Nurse and Child."

The National Gallery contains the works of the XIX century painters. Here the painters of the modern schools of all countries are well represented. The author has given, with each artist mentioned, a succinct, critical statement to indicate his relative place in the history of art, in terms easily understood by the student.

**CASSELL'S CYCLOPEDIA OF PHOTOGRAPHY.** By Bernard E. Jones. 572 pages. Illustrated with full-page plates in color and halftone, and numerous line-drawings. Quarto, cloth; price, \$3.75 net. New York: Cassell and Company, 1911.

This is the largest and best dictionary of photography in the English language, and fills a long-felt want. The editor has shown exemplary judgment in the selection of his vast, miscellaneous material, treating broadly and impartially the various types of apparatus, although, of necessity, many familiar names of lenses, cameras, etc., are omitted. The subject of color-photography, for instance, is explained most admirably and with the aid of large, correct plates in color, each make of screen-plate being fully considered. The photo-mechanical processes, particularly the four-color process, are also treated with signal ability, as well as every method or topic of interest to the practitioner, either professional or amateur.

The innumerable illustrations distributed throughout the text contribute very materially to a ready, correct understanding of the contents. The work is evidently very complete and up to date, and, in view of the wealth and quality of the material, is conspicuously low in price. Needless to say, the volume deserves a place in every worker's library.

**THREE WONDERLANDS OF THE AMERICAN WEST.** By Thomas D. Murphy. Illustrated with sixteen color-reproductions from original paintings by Thomas Moran, R. A., and thirty-two duogravures from photographs. Also several maps. Large octavo, illuminated cover. Price, \$3.00. Boston, U. S. A.: L. C. Page and Company, 1912.

Although the scenic beauty of the Yosemite Valley has become familiar to nearly every person through photographic reproductions in the illustrated magazines and photographic journals, no conception of the splendor of the Grand Cañon of Arizona can be conveyed to the human mind except through the painter's art and color-photography. Thomas D. Murphy's graphic pen, aided by wonderfully-faithful facsimiles in color of Thomas Moran's great paintings, and a series of admirable photographs from nature, succeed in giving an exalted impression of three wonderlands of Western United States: Yellowstone Park, Yosemite National Park and the Grand Cañon of the Colorado River, sometimes known as the Grand Cañon of Arizona. The author believes that strict adherence to truth, without recourse to hyperbole, in his description of a tour through these picturesque regions of the American West, suffices to convince even the most skeptical that America possesses natural scenery which, for inspiring beauty and grandeur, is unequalled in the world. No one need doubt that there exists such an enchanted land, a land of weird mountains, crystal cataracts and emerald rivers, all glowing with a riot of color that seems more like an iridescent dream than a sober reality, as portrayed by the gifted brush of Thomas Moran and the eloquent pen of Thomas Murphy. Europe, whither journey huge armies of American tourists every season, certainly offers nothing finer to the vision, and also none of the conveniences of travel and accommodations which can be found throughout this country. A perusal of Mr. Murphy's sumptuous volume will reveal unlimited pictorial possibilities to the painter as well as to the camerist, besides enabling him to plan a trip offering rest and relaxation; and these are bonus not found in the crowded cities and fashion-ridden hotels of Europe. Proofs of the rare camera-material to be found in California and Arizona have frequently appeared in the pages of PHOTO-ERA, and our readers will greet with pleasure additional pictorial scenes by new workers and new interpreters in these wonderlands of the American West.

**THROUGH BIRDLAND-BYWAYS, WITH PEN AND CAMERA.** By Oliver G. Pike, F. Z. S., F. E. P. S. With fifty-eight original photographs by the author. Octavo in cloth; price, \$2.00 net. New York: Frederick A. Stokes and Company.

A story of the author's thrilling experiences as a bird-photographer among the Scottish isles, moors and woods, where he obtained successful pictures of many interesting birds. Among the coast-birds are the diver, gannet, fulmar-petrel, oyster-catcher, phalarope, and the guillemot. In his expeditions Mr. Pike used a kinematograph-camera (for motion-pictures) and a dryplate-camera, achieving remarkably-successful pictures and valuable data regarding the habits of the birds. He also invaded the domain of song-birds, securing valuable picture-records of birds in their habitats, including the thrush, linnet, reed-bunting and cuckoo. Here, too, the author's photographic skill, as well as his agility, patience and resourcefulness, came into play. The book is replete with valuable notes on nature-study, which cannot fail to interest the average reader, particularly the bird-lover, in whatever country he pursues his hobby.

# OUR ILLUSTRATIONS

Edited by WILFRED A. FRENCH

A VIGNETTE is a thing to be used with discretion, and, although the instances where it is fully justified by the results are comparatively rare, a case in point is found in "Floretta," our current cover design, by W. E. Marshall of Arlington, Mass. The picture is suggestive of the mythological deity, "Flora," whose reign in the flowery domain has again begun. The artist was particularly fortunate in having so good a model, but he deserves great credit for his excellent taste and careful treatment of negative and print. Data: late afternoon in March; weak yellow light; No. 3a Dallmeyer Portrait Lens, used wide open; Magnet plate; pyro-soda developer; W. & C. Platinotype print.

The portrait (frontispiece) represents Dr. Wiley as he received the degree of doctor of laws from the University of Vermont, and was made for PHOTO-ERA by Harris and Ewing, of Washington, D. C. It is a characteristic likeness, indicative of great force of character and a well-developed sense of humor. Data: Lens, Wollensak Vitax No. 3; stop, open; plate, Cramer 8 x 10; developer, pyro; printing-paper, direct Artura print 8x10.

The view, page 193, which seems to have been hard to obtain, has these data: August, 1 P. M.; sunshine; 8 x 10 Century View-Camera; Ross Homocentric; 18-inch focus; stop, F/8;  $\frac{1}{25}$  second; Standard Polychrome plate; Edinol-Hydro; 8 x 10 Argo print.

The original print of "A Leafy Reredos," page 196, has been without information of any kind in our cabinet for a long time. It was christened by the Editor, who hopes to be so fortunate as to discover the author's name.

The lenses used by Mr. Bennett in his artistic portrayal of Japanese artists, pages 197, 198, 200 and 201 were the Carl Zeiss, Series IIb., Tessar and Series VIIa Protars.

A perspective view of the ever-popular subject, page 202, does not express quite the force and go as does a presentation in profile, "Ploughing," by T. W. Kilmer, April PHOTO-ERA; but it offers opportunities to obtain a more pleasing arrangement. In this respect Mr. Moberg's treatment of the theme is very successful. Data: 8 A. M.; hazy; Manhattan Optical Co.'s lens; 18-inch focus; stop, F/8;  $\frac{1}{25}$  second; Standard Ortho 4 x 5; pyro-soda; Angelo Sepia print.

Though spring has not been backward this year, it has been capricious. In some parts of the country it snowed even late in April. Often the effect, after the buds are out, is very pretty. Mr. Ludlum's picture, page 205, gives the spirit of such a snow-fall admirably. Data: 11 A. M.; hazy light; Velostigmat; stop, F/64;  $\frac{1}{2}$  second; pyro; Studio Cyko.

To workers who treat the selection of out-door costumes lightly, thoughtlessly — their summer-landscapes, often marred by white shirt-waists and similarly-disturbing head-coverings — the subdued, though not fashionable, attire of the women "snapped" by W. H. Phillips, page 207, should be an instructive object-lesson. Not the least disrespect is intended to the fair sex; only, incongruities in any picture-composition should be avoided.

The arrangement of the child-study, page 208, is pleasingly original; but the lines of the body, being in perspective and the head almost in profile, makes the head appear large in proportion. No data.

It is rare to find a Venetian view so simple and artistic in composition as Mr. Ryan's study on page 210. Data: June;  $2\frac{1}{4}$  x  $3\frac{1}{4}$  kodak; Eastman film; clear sky; instantaneous; made from a moving gondola; pyro; 5 x 8 Artura Black enlargement.

## Our Monthly Competition

EUROPEAN and American painters have studied Japanese art with profit, for they agree unanimously that it has an appealing freshness, originality and ingenuousness. These characteristics are apparent in W. Mizunuma's strikingly-novel picture, page 212. The line of houses rising in bold perspective; the pair of cottages at the right forming the chief point of interest; the little touch of human and animal life; the varied, interesting character of the snowy mantle; and the spontaneous provision for an effective balance in the left foreground, are details of a masterpiece which will be fully enjoyed by every reader of PHOTO-ERA. Data: January, 1911; 10 A. M.; light, dull; 5 x 7 Premo; Dagor lens;  $8\frac{1}{4}$ -inch focus; stop, f/8;  $\frac{1}{25}$  second; Stanley; pyro; P. M. C. Bromide enlargement.

The second-prize picture, page 215, appeals to every lover of straight photography and technical perfection. Its striking pictorial effect is suggestive of some European town — proof that scenic beauty may be found everywhere by him who is able to recognize it. Nevertheless, if the background were a trifle less distinct, the artistic effect would be improved, for the elm tree seems to be growing out of the bridge. Data: January, 3 P. M.; cloudy; Goerz Dagor No. 4;  $9\frac{1}{2}$ -inch focus; used rear combination;  $\frac{1}{15}$  second; stop, F/24; Stanley, backed; pyro; Eastman Platino Bromide.

The admirers of clearly-defined detail cannot but admire the superb portrayal of light and shadow, the chemical effect and atmospheric perspective in Mr. Smith's winter landscape, page 217. Data: January, 3.30 P. M.; bright sun; Seneca camera,  $3\frac{1}{4}$  x  $5\frac{1}{2}$ ; convertible lens; focus,  $6\frac{1}{2}$  inch; stop, F/32; 3 times ray-filter;  $\frac{1}{2}$  second; Film-pack; Metol; Velvet Bromide enlargement, 5 x 9.

One of the best moonlight pictures we have seen is by Mrs. Shurtleff, page 214. The pictorial element is strongly marked in this original composition. Data: Bright moonlight, January, 1912; 10.30 to 11 P. M.; 5 x 7 Telephoto Poco Camera; long focus; stop, F/11; 4 x 5 Cramer Iso; pyro-soda; 4 x 5 rough Argo print.

It would be difficult to excel the genuine wintry feeling expressed in Mr. Harvey's picture, page 216. The battered hand-stand could tell a story of a severe struggle with the elements. It is also an admirable foil to the dark mass in the foreground. Data: January, 11.45 A. M.; diffused light; 4 x 5 camera; Isostigmat, 6  $\frac{1}{2}$ -inch focus; stop, F/8; 3 times ray-filter;  $\frac{1}{4}$  second; 4 x 5 Orthomon; glycin; 11 x 14 enlargement on P. M. C. No. 2.

If made in New England, the picture, page 218, might represent late autumn. It is, however, an average winter-scene near Chester, Pa., as, according to Mr. Jones, the local winters are generally without snow. Data:  $2\frac{1}{4}$  x  $3\frac{1}{4}$  camera; No. 6 Goerz Dagor; focus,  $4\frac{3}{4}$  inch; stop, F/6.8; December, sunset;  $\frac{1}{15}$  second; Eastman N. C. film; pyro; enlargement Eastman P. B. & C.

The painter-like quality of this picture, page 220, is charming. The lines of the composition accord with the curving line of the road, and the picture would be complete with even the suggestion of a cloud in the blank sky. Data: December 30; about noon; sunlight; 5 x 7 Century Grand; P & S Semi-Achromatic; 12-inch focus; stop, F/8; Goerz 5 times light-filter; bulb-exposure; Cramer Inst. Iso; rodinal; E. B. enlargement.

# ON THE GROUND-GLASS

## Objects to Photo-Era's Spelling

THE Editor is always glad to profit by the superior knowledge of his readers. One of them writes, somewhat flippantly, that, while not a constant reader, he was shocked to see that the "erudite editor" had chosen to spell it "Frits" instead of "Fritz von Holm;" and, "horror of horrors," the Editor had again substituted an s for a z in "Franz Hals."

The Editor has not the pleasure to know this communicative correspondent, but will wager him a good plaster cast of "David, Sheathing his Sword," by Mercie, that the popular Danish explorer spells his name thus: "Frits von Holm," and that jovial Frans Hals also has no terminal z in his given name.

## An Attractive Theme

As he took his seat in the electric car one morning on the way to his office, the Editor noticed that a young woman sat opposite him who had in her coat a single red rose, which projected so as to catch the sunlight which streamed in from behind the wearer. The outer petals of the flower had opened widely and were aglow with light, which contrasted effectively with the rich, red color of the rest of the tightly-closed corolla. What an opportunity for the painter in search of a new subject, not to forget the photographer, and, above all, the autochromist! And how easy it really is to arrange flowers having broad, translucent petals, such as roses and jonquils—whether in the home or elsewhere—in a way different from which they are ordinarily pictured.

## What Is a Bimonthly?

NOT long ago the Editor was asked by an embryonic journalist to advise him regarding a house-journal which he desired to start. It was to be a bimonthly, *i.e.*, appearing once in two months. Judge the Editor's astonishment when the second number of the publication was issued *two weeks* after the first number. It was subsequently published twice a month, therefore, a semi-monthly.

Referring to the matter, casually, the youthful editor maintained that his was not a semi-monthly, but a bimonthly! Biennial elections occur once in two years, not twice in one year. The meaning is clear, then, in such common words as bicentennial, bivalve, bicycle and bimonthly. Keen observers of human nature seem to think that so many persons use the word "bimonthly" wrongly, because it requires so little effort to articulate, compared to the bulky "semi-monthly."

## Defective Publicity

DURING the last week of March there was received at this office an elaborately-printed catalog of a photographic exhibition. The thirty-two pages contained a foreword (inside front-cover); a description with addresses of the five judges (prominent photographers); a list of prize-winners (8250 in cash given in prizes); four full-page reproductions of prize-pictures; a list of honorable mention and meritorious prints; concluding with a list of exhibitors and pictures, the latter numbering over two thousand. The front cover bore the following legend: "Exhibition of Photographs, March 1-30, 1912. Names of the Exhibitors and Pictures." Here, nor throughout the above-mentioned contents, was there even a reference by whom or where this exhibition was held!

## The Bars Will Remain Up

WHEN a publisher elects to discriminate against dishonest or deceptive advertising, he does it at the expense of his pocketbook. Not long ago a well-known dealer desired to advertise in PHOTO-ERA a new product, as yet in the experimental stage, but his advertising-copy extolled the article far beyond its actual merits. When the Publisher ventured to suggest that the dealer modify his assertions, if only to avoid possible complications with his customers, he was requested to drop the matter altogether. This was done, and PHOTO-ERA lost an advertiser.

Last summer a notoriously dishonest proprietor of a New York camera-exchange also solicited publicity in PHOTO-ERA. A few weeks ago he made another attempt, but fared no better. Oddly enough, a few days previously, a subscriber informed the Editor that he had sent this same firm \$10 for a camera, which did not prove as represented. He returned the outfit, but failed to obtain his deposit, or a reply to his many letters. At last an influential friend recovered the amount and sent it to him. This is only one of many instances of a like or worse character that has come to our notice.

PHOTO-ERA prides itself upon the fact that even the smallest classified "ad" (value \$1.20) is investigated before it is accepted. Very frequently we decline to print For Sale or Exchange notices, simply because the required references are not furnished.

In this connection, it may be well to state that the acquisition of second-hand articles is often attended by embarrassing consequences, and it is well known that the actual owner of an article which has been stolen and sold through ordinary channels has a right to recover his property. The sale of mortgaged property is also illegal.

Copy for an advertisement of a text-book was sent recently to PHOTO-ERA. The Editor wished to see a copy before accepting the advertisement, but the publishers seemed disinclined to supply one, although asked twice to do so. A friend finally found a copy for him and it proved to be only a very thin pamphlet, which could not possibly be dignified by the name of book. The price asked for the publication was \$1.00. Twenty-five cents would have been a fair price, for the contents consisted only of a compilation of articles which have appeared from time to time in photographic periodicals, and in the handbook of manufacturers of photographic commodities. The extravagant way in which the book was extolled, and its disappointing reality, calls to mind a notice which a visitor to the Swiss Alps saw posted in the office of a little inn. It read thus: "The view from this hotel leaves nothing to be desired." It was night when the visitor arrived, and the first thing he did in the morning was to run to the window to see the wonderful view. He was met by the sight of a forest of evergreens.

These are some of the reasons why care is exercised by the Publisher before accepting advertisements from persons unknown to him.

## The Bulletin of Photography

WE note that this growing weekly has reduced its format, but increased the number of pages. In its new form it is more convenient to handle, and the copies reach their destination in better condition. Continued success to this active publication!

# NOTES AND NEWS

Announcements and Reports of Club and Association Meetings, Exhibitions and Conventions are solicited for publication

## Promptness at U. S. Custom-House

AMERICAN contributors to the recent London Salon may be pleased to know that, although the prints were returned from England somewhat tardily, they were handled with exemplary intelligence and despatch by the customs and freight brokers, Messrs. Thomas & Pierson, of New York City, through whom they were received and forwarded to the editor of PHOTO-ERA. There is usually considerable delay in adjusting satisfactorily such a matter as goods received from abroad, even when they are of American production. Four or six weeks, and even more time, is usually considered necessary before the goods are freed from the customs house and are on their way to the consignee. In this instance, Messrs. Thomas & Pierson displayed unusual energy in disposing of the matter, and inside of one week after the photographs arrived in port they were received at the PHOTO-ERA offices in good order and charges prepaid.

We are glad, indeed, to make this acknowledgment in favor of this firm of customs-brokers, and commend their services to any of our readers who may desire to forward photographs or any other merchandise to Europe, or to import any articles from transatlantic countries.

## Kinematography and Education

At a recent tentative exhibition given by the committee on public and school cinematography in Berlin, Rector Lemke pointed out the desirability of establishing well-selected cinematographic exhibitions for young people when not in school, says *Die Photographische Industrie*. Through pictures selected with due regard for pedagogical requirements, many things can be brought to the attention of the young out of school-hours which could not conveniently be given a place in the curriculum; such, for instance, as illustrations which show the dangers of alcoholism; of an unbridled life of pleasure in the great cities; of the peculiarities of the different trades, etc., and in this way many lessons in correct living could be given and a choice of calling facilitated. The committee has taken steps to have the cinematographic films shown to teachers some four weeks before being placed on the market, so that teachers in small towns and in the rural districts may be able to profit by the opinion of their Berlin colleagues as to the educational value of the pictures.

## Boston Y.M.C.U. Camera Club

A RATHER unique and pleasing feature was introduced at a recent social meeting of the Boston Y.M.C.U. Camera Club. During the evening a flashlight was made of the assembly and, at the close of the evening, a postcard, on which was a print from the negative, was presented to each one present — a delightful souvenir of the occasion.

## A Summer-Course by Clarence H. White

CLARENCE H. WHITE, lecturer on Art in Photography at the Teachers College, Columbia University and other educational institutions, is well equipped as instructor of his four-weeks' course in artistic and technical photography, advertised in this issue to be given this summer in Seguinland, Maine. A circular giving full information will be sent on request.

## Portrait of a Strong Character

It is an honor and a pleasure to present, in these pages, the portrait of Dr. Wiley, the pure-food champion and a true friend of the people. There he stands, a just and upright man! Does not the good book say: "Blessed is the man that endureth temptation; for when he is tried he shall receive the crown of life?" Without a doubt Dr. Wiley is a man who has his price — as they say of individuals who can be bought to serve the purposes of evil men — but it is evidently beyond the scope of any mortal to persuade him to forsake the principles of truth and honesty. No country is lost to a sense of honor, when it produces men like Dr. Harvey W. Wiley.

## Eighth American Salon

MR. C. C. TAYLOR, secretary, informs us the reason that the managers of the Eighth American Salon have been unable to announce in advance the dates and places of the exhibition of the pictures is because several traveling art-exhibitions were not able to keep to their schedule, and, as their itinerary crossed that of the Salon, dates could not be arranged for any length of time ahead. Owing to this unfortunate occurrence, the pictures could not be shown in the several cities that were particularly desirous to have them, greatly to the disappointment of those concerned. There are to be three more exhibits of the Salon pictures — dates and places being noted elsewhere in this issue — at the conclusion of which, they will be returned to their respective owners.

## Course in Open-Air Photography

WILLIAM H. ZERBE, the eminent pictorialist, will conduct a course in out-door photography — including landscapes, street- and river-scenes, seascapes and figures in landscape — under the auspices of the Department of Photography of the Brooklyn Institute of Arts and Sciences, on Sundays through the months of May and June, with meetings in the Studio in the Department of Photography on alternate Tuesday evenings, beginning Sunday, April 28, 1912. Participants are expected to know how to develop and print. The object of this course is to help the worker in the selection and arrangement of subjects and the treatment of the negative to gain the best results pictorially. Full information from W. H. Zerbe, 345 Spruce Street, Richmond Hill, N. Y.

## Historical Camera-Records

INSPIRED, perhaps, by the English Record and Survey Society, the Edinburgh Photographic Society has undertaken the work of making a pictorial survey of Edinburgh, in which enterprise they are to be ably assisted by the City Corporation. The Society intends to preserve, for future generations, pictures of not only all the old-time buildings which still stand, but to record also the present-day life in this historical old city. At a recent meeting it was suggested that the Society include in its records the present means of locomotion — the cabs, busses, drays and carriages which have heretofore been drawn by horses and which are being rapidly superseded by electric vehicles.

The value to posterity of such a picture-record as proposed cannot be overestimated, and camera clubs in general could render valuable assistance to such a project.



## James P. Chalmers

It is with profound sorrow that we chronicle the sudden death of James P. Chalmers, editor and proprietor of *The Moving-Picture World*, of New York City. Mr. Chalmers met his death March 27 by a fall down an elevator shaft in Dayton, Ohio, where he was attending a convention of the Motion-Picture Exhibitors' League of America. Mr. Chalmers was at one time associate editor of the *American Photographer*, now *American Photography*, and his services to photography have always been marked by the highest motives. His activity in the motion-picture world was marked by a constant desire to establish high standards of business-methods, and in these endeavors he achieved marked success.

### Display of Portrait was Illegal

WHILE some photographers consider it good advertising to gain publicity by being sued for displaying the portrait of a customer without permission, others think differently on the subject. In some cases customers have taken unfair advantage of the photographer; hence the artist should take no chances, but make sure of his ground before he places the photograph of any person in his show-case.

A Cincinnati photographer was recently sentenced to pay \$20.00 damages to a woman whose portrait he had displayed in his show-window. Notwithstanding, the law in several states, including Ohio, is that a photograph can be displayed without permission until notified by the person to the contrary.

### The Violet Rays

AN interesting experiment—though not new to *Amateur Photographer*—was made during a lecture given recently at The Royal Institution, London, England. A narrow beam of white light from an optical lantern was broken up into its primary rays, thus producing a spectrum on the screen. A strip of bromide paper was stretched across the length of the spectrum, exposed for a few seconds, and then developed and fixed. The image which resulted showed, in a striking manner, the effect of the rays of short wave-length. While the red end of the spectrum was mere white paper, the blue and violet portion, and also the portion beyond the visible violet, were progressively darkened. It was a graphic illustration of the fact that, chemically, physically and physiologically it is the violet rays that most matter; and all the indications seem to point to the fact that, in spite of all that has been done in connection with Finsen light and the mercury-vapour lamp, we are only at the beginning of the investigation of these potent rays, which not only affect a sensitive surface so rapidly, but are bound up intimately, in a way we do not yet understand, with the vital processes of life.

### The Cellar-Darkroom in Summer

LAST spring I reported the results of the winter's experience with a darkroom built near the furnace. The minimum temperature recorded was 50° F., though the mean was nearly 60°. The illumination is entirely by oil-lamps, and I often light a large two-burner for some minutes before beginning work. This summer I had 6 dozen 4 x 5's to develop during the hottest weather in July. In spite of the use of oil, the highest reading at the end of an evening's work was 72°. The mean has been 60° at the beginning and 64° at the end of work. I have never had so much comfort or so great freedom from frilling and other troubles—and this in a room without running water. Moral: Build a darkroom near the furnace, in the cellar, for all-the-year use.—*Anon.*

## Samuel J. Castner

AMONG the many accomplished and ambitious amateurs who have entered the professional ranks is Samuel J. Castner. He took up portrait-photography as a profession a little over a year ago, and his business-success has been such, that he has been obliged to move to larger and better quarters, at 1631 Walnut St., Philadelphia, Pa. It is men of this type who, adding culture and a wide range of useful information to their artistic ability, dignify and honor the photographic profession.

### Lens and Brush Club

THE Lens and Brush Club, Northampton, Mass., announces its sixth annual exhibition to take place June 3-8 inclusive. Photographers are invited to participate. For entry-blanks, etc., address O. C. Fitts, Secretary, Northampton, Mass.

### Camera Club, Bedford Branch Y. M. C. A., Brooklyn, N. Y.

#### Notice to Round Robin Guilds

BY unanimous consent PHOTO-ERA is the chosen magazine of this live, enterprising Camera Club, and a cordial invitation is extended to all its readers, particularly members of the Round Robin Guild, to attend the semi-monthly meetings of the Club.

There is being conducted a series of informal talks and discussions on various photographic topics, which will prove of the greatest practical help and interest to all users of a camera.

Extensive improvements have recently been completed, which make the Club's technical equipment the equal of the best in Greater New York, particularly in regard to up-to-date enlarging-apparatus.

Notices of meetings and other information will be gladly furnished on application to the Secretary.

(Signed) C. E. GARRETT, Secretary.

### Selection of a Subject

DR. ADOLF MIETHE is right when he says that the ability to select a suitable landscape-subject for a photograph requires to be cultivated. Very often a scene appears picturesque, unique and worthy to be photographed. The camera is set up and the image on the ground-glass confirms the charm of the original, but, in spite of that, when a print is made from the negative one cannot tell what was the object of the view.

There is a wide difference between the ability to recognize a subject or motive and the ability to reproduce it in a photograph. An ordinary photograph is in monochrome, while the landscape itself is in colors which are often emphasized by atmospheric conditions, the charm of which lures one to photograph the scene and to be disappointed in its reproduction in monochrome. The gift of selection is one thing, the reproduction of the subject is quite another matter.

### Whom to Trust

THIS is the time for the sale, purchase and exchange of photographic equipments, and it behooves the purchaser to use care in negotiating with persons unknown to him. It should be remembered that PHOTO-ERA advertises the names of only respectable and thoroughly-trustworthy dealers in photographic supplies, some of whom buy, sell and exchange second-hand cameras, lenses, etc. Private individuals, advertising in PHOTO-ERA to sell or exchange lenses, outfits, etc., have satisfied the Publisher as to their business-integrity. Thus, the chance of PHOTO-ERA readers being swindled or getting into difficulty is virtually eliminated.



# WITH THE TRADE

## Taylor-Hobson Company's New Departure

THE name of Taylor-Hobson has been for many years a synonym for a high standard of excellence in photographic lenses. In addition to the Cooke lenses of their own manufacture, they have listed in their new catalog the Cylex anastigmat, a product of the famous German optical house of Emil Busch, and specially mounted for the American market, as they consider it worthy to be classed with their own famous lenses. Series A of the Cylex anastigmat works at F/6.8, and possesses all the excellences of the ideal lens of this type. Series B is a convertible form, and offers three different focal lengths—advantages appreciated by the worker of varied needs.

In addition to the full description of lenses, the catalog contains a simple explanation of what is meant by "Depth of Focus," and understandable directions of "How to Test a Lens." Anyone who possesses a camera will find Taylor-Hobson Company's new catalog a valuable addition to his lens-literature.

## A Statement Regarding Metol

GEORGE L. BARROWS, chief of the photographic department of the Berlin Anilin Works, when asked recently for a statement with reference to the reduction in the price of "Metol," said: "Since its first introduction upon the American market, 'Agfa Metol' has enjoyed a steady and increasing demand. Our sales for 1911 were greater than ever before, due to the almost universal use of 'Metol' as a developing-agent in this rapidly-growing field.

"This has resulted in marked attention being paid to the production of 'Metol' by our house, Actien-Gesellschaft fuer Anilin-Fabrikation, and we have recently been instructed to reduce the price according to the new list which is being mailed to all consumers. We are particularly gratified to hear of this reduction, as it enables us to meet the prices being quoted on other chemicals said to be of identical character, produced by houses which have recently started to make photographic developers. Our preëminence in the production of standard 'Metol' and the large quantities we produce assure the photographer uniformity of excellence and absolute chemical purity. Therefore we are convinced that those workers who have used 'Agfa' products in the most critical work, will welcome the action we have taken in making the marked price-reduction operative on March 1, 1912."

## Ralph Harris Visits Panama Canal

MR. RALPH HARRIS, of Ralph Harris & Company, Boston, is a great traveler, and has just returned from a three-weeks trip to the Panama Canal. He was greatly impressed with this wonderful enterprise and is firmly convinced of its early and successful completion. Mr. Harris is satisfied that freight can be sent from New York to San Francisco via Panama in about the same time required by railroad across the continent, also cheaper and safer. This is no idle nor unmeaning ceremony. His firm hopes to establish a big business on the Pacific coast, and with exemplary foresight Mr. Harris has inspected the route to be taken by vessels laden with Wollensak products and Euryplan lenses bound to ports on the Pacific coast.

## Artistic Mounting-Papers

PHOTO-ERA is at last able to refer those in search of desirable papers for tasteful and artistic mounting of prints, single or multiple, to a live and obliging firm, Carter, Rice & Company, Boston, U. S. A. The Publisher has inspected the Company's stock of these choice goods, and finds it, together with prices asked, eminently satisfactory. See advertisement in this issue.

## What Is Kino-Science?

EVERYONE has attended motion-picture shows. Did not often arise the desire in you to make such pictures? Of course, the size, weight and price of the professional machines were the stumbling-blocks. But now that a small motion-picture camera can be had, one that may be carried in the pocket, and a machine that not only takes the pictures but also prints the positives and finally projects them. Are you not becoming interested? The machine, made in the most perfect manner, a masterpiece of accurate and finished workmanship—absolutely no toy—costs but little too. Think of the pleasure you will derive in taking your children at play, in the house and outdoors, and preserve, so to say, their childhood forever; or in taking your favorite baseball club at play, or racing on land and on water—would that not be splendid? But learn more about this wonderful "Kino" Camera, by asking *The Ernon Camera Shop*, 18 West 27th Street, New York City, for their booklet, "Kino-Science," sent postpaid on request.

## The Choice of an Anastigmat

THE choice of an anastigmat, as to speed, seems to puzzle many amateurs. Much confusion along this line would be avoided if the beginner would keep in mind the fact that depth of focus *decreases* in proportion as the size of the diaphragm is *increased*; and that there is no need to employ the maximum aperture of an ultra-fast lens, except for portraits and certain outdoor-subjects in which the background is of small importance. The amateur who prefers a lens for home-portraiture may safely choose the Goerz Celor, and use it with perfect success for outdoor work as well, if he will pay due regard to this law of optics. It has recently been a subject of comment, however, in the offices of the Goerz Company, that many striking examples of highest speed photography which they have received were taken with the Dagor; which proves that a speed of F/6.8 is undoubtedly sufficient to test the fastest shutters under good conditions of light.

## An Artistic Catalog

It is next to impossible to place in our catalog department the new spring catalog, 1912-13, of the Wollensak lenses and shutters without a word of comment. Seldom has it been our pleasure to receive an illustrated price-list its equal in originality of design and tasteful, thoroughly artistic and refined appearance. The front-cover is a triumph in these respects; indeed, the entire catalog reveals the resourceful mind and consummate taste of its originator—from the choice of the paper stock to the smallest typographical detail. All we can say is—send for a copy at once, lest the supply be prematurely exhausted, to Publicity Department, Wollensak Optical Co., Rochester, N. Y.

## A Ground-Glass Experience

A SHEET of ground-glass forms a conspicuous feature in the Radion Enlarging-Printer, a demonstration of which the Editor attended not long ago. It is astonishing on how simple a principle an extremely efficient apparatus for enlarging *without a condenser* can be made. Often the facility and rapidity with which a piece of photographic apparatus can be operated makes that particular detail of the art a pleasant, if not a positively fascinating, diversion. This is true of the novel and very compact device already mentioned. The source of illumination is a new, special type of high-power tungsten filament lamp, placed at the focal point of a parabolic reflector, and many times multiplying the light-force.

This unique system of reflecting the light, is really the chief source of the machine's wonderful efficiency.

The accumulated light-intensity is evenly distributed over a 5 x 7 piece of ground-glass placed a few inches in front of the light-source, which latter, however, gives off so little heat that the ventilator at the top is now omitted. The film or glass negative is placed in front of the ground-glass very much as a lantern-slide is inserted in its carrier. The illumination of the negative, however, is many times more brilliant — and here you have the real secret of one of the most valuable adjuncts to an amateur's outfit. The operator's hand-camera is now extended, fixed in position in front of the negative, the shutter opened and the image focused. The enlarged image is so bright that the exposure is exceedingly brief, and consequently the output of enlarged prints within a given period of time is considerable. The operator is delighted also with the ease of manipulation throughout.

The makers of this efficient and smoothly-working accessory deserve the gratitude of the amateur world; at least, they are in a fair way to reap a rich pecuniary harvest from this, the latest device of their constructive skill and business-fore-sight.

## A Clever Ruse

ANOTHER photographic text-book has made its appearance. Its author is not a practical photographer. This fact is obvious throughout the volume, which is compiled with little intelligence. The one startling feature is the chapter devoted to photographic lenses, the various types of a once well-known optical firm being mentioned and fully illustrated to the exclusion of other and better-known makes. One looks in vain for references to such eminent optical firms as Zeiss, Voigtlander, Goerz and Busch. They are totally ignored! Two exceptions are, the Ross Hmoecentric (given as a type of rapid rectilinear) and the Cooke, series F/3.5, shown in connection with a series of photographs from a *plaster cast* (not of a living person) illustrating various degrees of diffusion of focus. The illustrations are few and mediocre, and yet \$4.00 is the price asked for the book, which, to all intents and purposes, is a cleverly-masked advertisement of a European optical firm whose products have been little in the public eye during the past twelve years. We cannot conscientiously recommend the book, but admire somebody's resourcefulness.

## A Vest-Pocket-Exposure Scale

DOTTERWEICH Exposure Scale is the name of an ingenious exposure scale just placed on the market, by which one may determine at a glance the correct time — using f/8 stop — of exposure for any standard make of plate or film under all conditions of light, and at all seasons of the year. This is a very convenient bit of apparatus, being small, light, and accurate. The material is aluminum and the slide is of celluloid.

## Illinois College of Photography

THE faculty of this college aims to provide not only the best of instruction in the different branches of photography, but also to keep well abreast of the times in all departments. This is proven by the fact that motion-picture photography is now to be a featured department of the college. The latest equipments for film-making, printing and projecting will be installed, and this branch of photography will be given an important place in the college curriculum. Among the apparatus recently purchased is a Bogue Flaming Arc Lamp to be used in the printing-department in Engraving Hall.

## Blitzlicht for Autochrome Exposures

THE makers of "Agfa" Blitzlicht (flashpowder) state that this powder is particularly suited for making exposures with autochrome plates, it being only necessary to use a screen adapted to this light. Such a screen can be prepared as follows: 4 oz., 1 dram, 47 minims, of a 6% gelatine solution; 3 drams, 23 minims Filter Yellow K solution 1; 100; 3 drams, 23 minims distilled water. Of this solution, take 2 drams, 15.2 minims and pour over sheet of optically-parallel glass, about 4 x 5 inches in size.

In making flashlight exposures for autochromes, use about twenty-five times more flashpowder than for regular flashlight work.

## Focal-Plane Shutters

To increase the speed of a focal-plane shutter, the spring-tension should be increased or the separation between the blind and the plate should be reduced. The former method is better for there are many reasons why a special effort should be made to increase the spring-tension; among the advantages to be gained by doing this, besides increased possibilities in the way of speed and improved efficiency, are lessened distortion — due to the decrease in the total time during which any part of the plate is exposed — and improvement of definition owing to the reduced effects of diffraction and any disturbance of the light by the edges of the blind-opening. This difference in the definition between the two types of shutter, working under the same conditions, will, of course, be apparent only, at the very highest speeds, if at all.

The speed of the focal-plane shutter is defined as the interval of time taken by the blind-opening to cross the axis of the lens. This is the measure of the amount of light that reaches the center of the plate during exposure.

## Impure Pyro as the Cause of Colored Fog

BECAUSE of its great energy and its adaptability for all classes of work, pyrogallol acid is still much liked by photographers and continues to be used frequently.

Many photographers cannot discover why, in spite of every care, discoloration will still appear. Some time ago, says the *Deutsche Photographen-Zeitung*, Wilhelm Daubel, in the *Chemiker-Zeitung*, mentioned the fact that fog or veiling, in various colors — red, brown, yellow, etc. — is caused by the use of impure pyrogallol, and that such fog cannot occur if absolutely pure pyro is used, unless special circumstances arise to produce it.

Impure pyrogallol acid frequently contains small black granules of varying dimensions, that dissolve with difficulty or incompletely in the alkali, as Daubel had repeatedly observed. If the solution is not filtered these particles attach themselves to the viscous gelatine-coating and produce, in his opinion, the yellow discoloration. It is therefore advisable to filter the pyro solution before use. The dry powder itself should be kept in a closely-corked bottle to protect it from oxidation. If, in addition to this, measuring-glasses, trays, etc., are kept scrupulously clean, all stains or fog can be avoided.

# CLASSIFIED ADVERTISING

Thirty Cents per Agate Line. Minimum Four Lines. MONEY MUST ACCOMPANY  
ALL ORDERS. Forms Close the Fifth of Each Month Preceding the Date of Issue

PHOTO-ERA, 383 BOYLSTON STREET, BOSTON

## FOR SALE

FOR SALE — 3A Graflex Camera, 1911, *almost new*, with Bausch and Lomb Zeiss-Protar Lens No. 8, Series VIIa. Cost \$143.00. Will sell for \$100.00. S. B. B., care PHOTO-ERA, Boston, Mass.

GREAT BARGAIN! Complete equipment: B. & L. Zeiss Protar No. 13, Series VIIa, 9½-inch focus; B. & L. Telephoto lens and automatic shutter; Conly Camera, 12 plate-holders; trays; printing-frames, etc. Address, C. L., Lock Box 33, Clarksburg, W. Va.

THE DOTTERWEICH ALUMINUM EXPOSURE-SCALE is accurate, complete, quick to operate, simple and compact. A useful accessory for every camerist. Fits vest-pocket. 50 cents postpaid. F. DOTTERWEICH, 523 Dove St., Dunkirk, N. Y.

FOR SALE — "The Art of Retouching" with chapter on home-portraiture, by J. Hubert, F. R. P. S. A.; a standard work. Sent for 50 cents postpaid. Also one copy of Photographs for 1910, \$1.25. Our price, \$1.40 net postpaid. PHOTO-ERA, 383 Boylston Street, Boston, Mass.

## WHILE THEY LAST

### KLARY'S PORTRAIT-LIGHTING at \$1.00

A valuable work in English illustrating fully and clearly just how to make all kinds of lightings by daylight or artificial light. Sent postpaid. Address

PHOTO-ERA - 383 Boylston Street, Boston

## CLARENCE H WHITE

will conduct a class in

### PHOTOGRAPHY

at Seguinland; Five Islands P.O. Maine; from July 8 to August 3  
address 5 W. 31st Street, New York.

## STUDIO FURNITURE

Made by a Photographer

Sold by all the largest dealers. If yours does not sell it, send to us for catalog.

C. B. ROBINSON & SONS, Grand Rapids, Mich.

## SECOND-HAND LENSES

ALL MAKES AND SIZES

Work just as well as new ones. Send for our bargain-list  
St. Louis-Hyatt Photo-Supply Co.  
St. Louis, Missouri

## EXPERT LANTERN-SLIDE COLORIST

JULIAN M. COCHRANE, 209 Huntington Ave., Boston, Mass.

## WANTED

WANTED — To purchase, a second-hand Long Focus Reflex Camera, with or without lens. Address F. A. B., care PHOTO-ERA, Boston, Mass.

WANTED — Copies of PHOTO-ERA for Apr. and Aug., 1908; Jan., Mar. and Sept., 1909; Jan., June and Sept., 1910; and Mar., 1911. Copies not sent flat and well-packed cannot be accepted. PHOTO-ERA, 383 Boylston St.

COMBINATION CLUB OFFER EXTRAORDINARY! \$5.00 worth of high-class magazines for \$3.00. *International Studio*, 6 mos., \$2.50; *Picture Titles* (one complete volume), 50c.; PHOTO-ERA, 16 mos., \$2.00. Exclusive offer by publisher of PHOTO-ERA. Good only until May 1, 1912. Send orders to PHOTO-ERA.

REQUESTS FOR POSITIONS AS SALESMEN, OPERATORS, etc.; also studios, photographic apparatus, etc., for sale or exchange, *cannot* be advertised in PHOTO-ERA, *unless accompanied by convincing proofs of the ability, character and business-integrity of advertisers unknown to the publisher.*

## THERE IS

NO BETTER WAY TO GET BIG RESULTS

FROM A SMALL OUTLAY  
THAN THROUGH THE

CLASSIFIED DEPARTMENT OF PHOTO-ERA

## MADE TO LAST

### MY Dr Luxe ENLARGEMENTS

Are FAMOUS for QUALITY and FINISH

Send me your negative — Let me prove it  
Special offerings — Anastigmat Lenses — Cameras  
CHAS. H. LOEBER

Address Dept. E, Flatiron Building, New York

## MOVING

We move to  
810 BROADWAY  
MAY 1, 1912

Send stamp for Removal Bargain-List No. 123

WILLOUGHBY, 814 Broadway, N. Y. C.

## CARBON-WORKS

HIGH-CLASS

PRINTING—COPY—ENLARGEMENTS  
M. MOUSTIER, 373 Fifth Avenue, N.Y.

*Highest references*

## GRAFLEX CAMERAS

AND FULL LINE OF PHOTO-SUPPLIES

Old outfits taken in part-payment. Send us 3 cents  
in stamps for Catalog and Bargain-List

THE GLOCKNER & NEWBY CO.  
169-171 Broadway, New York City

# PHOTO-ERA

The American Journal of Photography

Vol. XXVIII

JUNE, 1912

No. 6

PUBLISHED MONTHLY BY WILFRED A. FRENCH, 383 BOYLSTON STREET, BOSTON, U. S. A. Entered as Second-Class Matter, June 30, 1908, at the Post-Office, Boston, under the act of March 3, 1879.

## YEARLY SUBSCRIPTION-RATES

United States and Mexico, \$1.50. Canadian postage, 35 cents | Foreign postage, 75 cents extra. Single copies, 20 cents each.  
extra. Single copies, 15 cents each. *Always payable in advance.*

## ADVERTISING-RATES ON APPLICATION

WILFRED A. FRENCH, Ph.D., Editor; Associate Editor, ELIZABETH FLINT WADE

Contributions relating to photography in any and all of its branches are solicited and will receive our most careful consideration. While not accepting responsibility for unrequested manuscripts, we will endeavor to return them if not available, provided return-postage is enclosed.

## CONTENTS

### ILLUSTRATIONS

A Dear at Bay	Wolfram & Co.	Front Cover
A Dear at Bay	Wolfram & Co.	Frontispiece
Sunny Brook	B. J. Morris	238
The Trysting-Place	Dr. D. J. Ruzicka	241
On a Tour of Inspection	Mrs. W. W. Pearce	242
Elbert Hubbard	W. S. Lively	245
Idylle	Albert Hochheimer	246
The Skylark	Joseph M. Rogers	248
Arcadian Shepherd	W. H. Phillips	249
Alter Hof	H. van Winkoop	250
The Vision	W. and G. Parrish	251
Sunset on the Bay of Biscay	G. R. Ballance	253
Chokeberry	Claude L. Powers	255
Summer Noon	John W. Schuler	256
Love's Record	William Ludlum, Jr.	258
First Prize — Woods in Winter	Margaret E. Menzies	261
Third Prize — Woods in Winter	John Wray	262
Second Prize — Woods in Winter	Paul P. Kimball	263
Honorable Mention — Woods in Winter	James Thomson	263
Honorable Mention — Woods in Winter	R. A. Dord	264
Third Prize — Beginners' Contest	Harry V. Seveers	265
First Prize — Beginners' Contest	A. B. Case	266
Second Prize — Beginners' Contest	John E. Toole	268

### ARTICLES

Color-Photography	Henry Leffmann	237
Sizes and Shapes of Plates and Films	Phil M. Riley	239
By Way of Encouragement	John Shaban	244
Art and the Exact Sciences	Right Hon. Lord Redesdale, K.C.B.	246
Arms and the Man	Williamina Parrish	251
Photography a Pursuit for the Busy Man	H. C.	253
Straight Photography — First Paper	David J. Cook	256
Rembrandt and Composition	David C. Preyer	257
Love's Record — Poem	William Ludlum, Jr.	258

### DEPARTMENTS

EDITORIAL	259	THE CRUCIBLE	272
THE ROUND ROBIN GUILD	260	LONDON LETTER	273
PRIZE-COMPETITIONS	267	BERLIN LETTER	274
BEGINNERS' COLUMN	267	BOOK-REVIEWS	275
ANSWERS TO CORRESPONDENTS	268	OUR ILLUSTRATIONS	276
PRINT-CRITICISM	269	ON THE GROUND-GLASS	278
PLATE-SPEEDS FOR EXPOSURE-GUIDE	270	NOTES AND NEWS	279
EXPOSURE-GUIDE	271	WITH THE TRADE	282



A DEAR AT BAY  
WOLFFRAM & CO.





# PHOTO - E R A

The American Journal of Photography

Vol. XXVIII

JUNE, 1912

No. 6

## Color-Photography

HENRY LEFFMANN

A DISTINGUISHED American photographer, writing over forty years ago, declared that color-photography was probably impossible and gave his reason for this view. So rapid was the progress of invention and discovery, that three years later he declared that the problem would be solved. Had he lived to work with some of the modern so-called color-processes, he would have been much pleased; but would, doubtless, have asserted that these methods are not true solutions of the problem, since they are optical illusions, depending not on differentiation of colors by the film, but upon mechanical arrangements. The Lippmann process, so far as I understand it, seems to be a true color-method, but it is still "academic."

Although we must classify the common processes as pseudo-color-photography, the results are of interest, beauty and practical value; and the experience of any worker in a field so comparatively new may be worth putting on record. My work in this line began two years ago, and has been almost entirely with autochromes. The first trials were, naturally, with outdoor-scenes and showed all the defects that attend the efforts of the novice. Of course I forgot, first, to use the yellow ray-filter and got a bad attack of "blues." Then the exposure was wrong; then the duration of development and, last of all, the film wrinkled, and I had a magnified view of a dense star-cluster with, here and there, a patch of spectrum-effects. Finally a few presentable slides were obtained, but I felt like the boy studying the alphabet, who got as far as "B" and gave up because it was not worth while going through so much to learn so little.

I had been working a little in microphotography, and the happy thought occurred to me to try to reproduce on the autochrome plate the striking colors that rock-sections show under polarized light. Some acquaintances who are expert in rock-sectioning lent many typical slides. I had no data by which to judge the

period of exposure, except that I knew that the intensity of the light would be much less than in ordinary outdoor-work, and, on the other hand, a ray-filter should not be used. My illumination was an incandescent carbon filament, nominally 100 candle power, but in reality a good deal less. It was, of course, useless to expect any suggestion as to duration of exposure from published works or from photographers in general; so I concluded to fall back on John Phœnix's rules for obtaining the distance of the asteroids: take half the distance and multiply by two, or make three guesses and take an average. I put on the stage of the microscope a section of granite from the new Wanamaker Building with a red-violet selenite, used crossed Nicol-prisms and took a chance. I gave a five-minute exposure, and little less than a three-minute development. On taking the plate to the light, after placing it in the oxidizing-solution, I was pleased to see a brilliant reproduction of the field and as, fortunately, I was then using the simplified development, I finished and dried the plate without mishap, and I had something to show photographers and petrologists. Guided by this experience and with the advantage that attaches to any photographic process in which the light is sensibly constant, I made about three dozen autochromes, which have always awakened interest when shown. I have had no success with photographs of stained-tissues, vegetable and animal.

My experiences with dioptichrome and Thames color-plates have been few. Both these show advantages and disadvantages as compared with autochromes. In the autochrome the color-unit is so small that a better mingling of tints is obtained, and with lantern slides the magnification on the screen is not liable to destroy the optical illusion. Standing near a screen, on which is a rather large picture of the dioptichrome or Thames plate, the fusion is lost, because the individual color-units are seen separately. On the contrary the autochrome is much denser, and often a strong light is needed to get



SUNNY BROOK

B. J. MORRIS

a visible picture on the screen. According to my own comparisons the autochrome-unit is approximately one-sixth the diameter of the units in the other two slides. About thirty-six autochrome grains cover the area of one of the blue squares of the dioptichrome.

It seems that each of the forms of color-plate requires a special screen for proper rendition. So far as work other than photomicrography is concerned, I have found the dioptichrome tends to give blue pictures when used with the autochrome screen. A deep-yellow screen, made of sheet-gelatin, was furnished with the Thames plate, but this plate is not now obtainable.

For photomicrographic work I consider the autochrome plate the best form; but for out-door photography — using plates that are to be viewed directly — the dioptichrome is capable of excellent results. I have tried both the forms of the Thames plate: those in which the screen was separate, and in which it was attached to the film. The former method simplifies the operations, but it is difficult to readjust the screen so as to give the proper color-effect.

It will be of use to give some details of manipulations as I have performed them. The first circulars of the Lumière Company provided

for an acid solution of potassium permanganate made up in considerable quantity. This is a mistake, as the solution soon deposits manganese dioxide which will produce brown spots on the film. These can sometimes be removed while the film is moist, by means of a soft brush, but the film is so tender that such a procedure is dangerous. The trouble can be entirely avoided by keeping the permanganate and dilute acid separate, and in such strength that equal volumes may be mixed as needed. A fresh mixture should be used for each plate. After washing the plate a few seconds to free it from permanganate, it should be placed for three minutes in a two per cent solution of chrome alum, rinsed again and redeveloped. The chrome-alum solution may be used repeatedly and keeps indefinitely. The simplified process, as described by the Lumière Company, omits fixing. As a rule, this is satisfactory; but some workers think that in any circumstances the transparency and vividness of the picture are improved by a short immersion in hypo. Such procedure greatly increases the risk of loss of the film, not only by the action of the hypo, but also by the prolongation of the washing.

Autochrome films should be thoroughly dry

before being used in the lantern. I have lost several films on the first trial from neglecting this. It is also advisable to use a cooling-cell, as the intense light that is often required to get a good screen-effect is apt to destroy the colors.

I have had but little experience with Dillaye's method of developing in ordinary red light. This depends on removing the panchromatism. The plate is taken from the holder in perfect darkness and immersed for two minutes in a solution of equal parts of 1% sodium acid sulphite (commonly called bisulphite) and 1% potassium bromide, then placed in the developer and, in a few seconds, the red light can be turned on and the plate examined by it as usual. The idea of diminishing the sensitiveness of plates by immersion in sulphite is not very new; but the French worker deserves credit for having formulated a convenient method.

For development of color-plates I have generally used the formulae given in the *Lumière* circulars, following them closely. I have been somewhat uncertain about the substance sold as "metoquinone," suspecting that it was but a mixture of metol and hydroquinone. This seems now to be admitted, and, in future, workers may use, without fear, the standard metol-hydroquinone formula. It was suggested, recently, to use different solutions for the two operations: pyro for the first and a very strong amidol solution for the second.

As the worker in color-photography is apt to be asked to show slides to a general audience, and explain the principle, I have found it advantageous to make two slides of some well-known object of contrasting colors—such as the national flag or shield—fixing one after the first development and carrying the other to comple-

tion. In this manner one slide is obtained with complementary colors and the method of operation of the color-screen is better shown. I have made in this way two views of the diophtichrome screen, magnified about ten diameters.

Color-plates are so costly and the film so tender, that workers seldom are inclined to experiment outside of standard methods; but I have tried in a few cases the method of fixing before development—which has been discussed somewhat of late in foreign journals—by placing a diophtichrome slide in dilute hypo (10%) after the first development and destruction of the image, washing well and redeveloping. The picture was only tolerable; but the result is interesting as showing how profound is the impression of the light on the film.

I have found the chromic acid oxidizing-mixture (*i.e.*, potassium dichromate and sulphuric acid) recommended for the diophtichrome plate, more satisfactory than the permanganate mixture recommended by the *Lumière* Company. It can be made up in one solution in highly-concentrated form. It keeps indefinitely and is rapid in its action. It must, however, be well washed out, and it is better to give the plate a short soaking in a 5% solution of sulphite before the second development.

The processes of color-photography are of much interest to the worker, of admiration to the general public and impressive to scientists as evidences of the results of systematized research and the correlation of pure and applied science. But I am of the opinion that, so far as photography as an *art* is concerned—the skilful operator with an artistic sense can obtain with the ordinary color-value plates very much more pleasing pictures.

## The Sizes and Shapes of Plates and Films

PHIL M. RILEY

**D**ID you ever try to decide which one of your cameras is the best to use for most of your work? Of course, I am assuming that, like most other enthusiastic amateur photographers, you have at your command more than one outfit, and I know that you *are* an enthusiastic user of the camera because you read this magazine.

It is possible that when you bought your various outfits you selected radically-different types, such as box, folding-pocket, view, reflex and the like, each of which has its specific uses. Very likely your cameras were chosen as much to secure a variety in size as in type—perhaps entirely so. For average use in the hand,

sizes greater than  $3\frac{1}{4} \times 5\frac{1}{2}$  or  $4 \times 5$  are rarely chosen, although advanced workers often add a  $4\frac{1}{4} \times 6\frac{1}{2}$  or  $5 \times 7$  to their collection, but use them as often on a tripod as in the hand. For serious landscape, figure or portrait-work larger sizes are frequently desired, such as  $6\frac{1}{2} \times 8\frac{1}{2}$  and, more rarely,  $8 \times 10$ . Large sizes, including  $10 \times 12$  and  $11 \times 14$ , are seldom used except by professionals for the best classes of highly-specialized work. In addition to these there are sizes so small that they can be carried in the pocket, and the enlargements from these miniature negatives often make fine pictures.

But putting aside the lure of the tiny camera, let me assume—for the purpose of illustra-

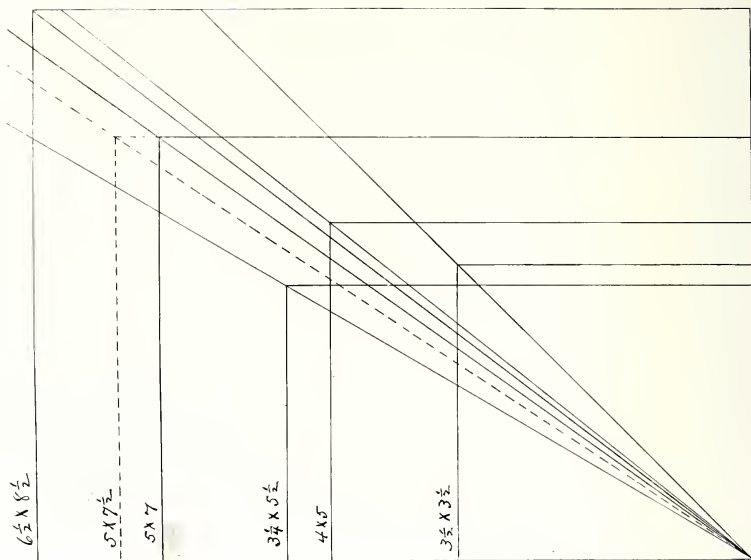


FIG. 1

tion — that during the several years you have practised photography you have acquired five different outfits, each of a standard size. These consist of an old  $3\frac{1}{2} \times 3\frac{1}{2}$  fixed-focus, magazine plate-camera; a  $6\frac{1}{2} \times 8\frac{1}{2}$  view-camera of the typical sort; a  $3\frac{1}{4} \times 5\frac{1}{2}$  folding roll-film camera and a  $5 \times 7$  folding film-pack camera, of recent designs; also the latest thing in a  $4 \times 5$  reflex.

To ignore the question of type and to consider only the print which each yields, did you ever try to decide which camera offers the ideal size and, being in doubt, did you ever consult a complete list of the stock-sizes of plates, films and papers? If so, and you are of a thinking turn-of-mind, you have arrived, probably, at the same conclusion as the writer; viz., that there is grave need of reform in both the sizes and shapes of plates, films and papers.

A little study given to the problem of a choice among your five cameras discloses the fact that it is not only a choice of size, but of proportion as well. As shown by Fig. 1, no two of these sizes have a common ratio of length to breadth; and there is absolutely no

relation between them which is common to both dimensions. What is the best proportion? That is the real question. To give unqualified approval to one, places you in the embarrassing position of Paris with the apple, for each has its merits.

Artists in general agree that a proportion corresponding to  $5 \times 7\frac{1}{2}$  inches is about ideal. Prominent pictorial photographers and a few important camera organizations have several times advocated it as a standard, yet there are no cameras of this size on the market to-day; it is only a paper size. Of the sizes of the five cameras shown in Fig. 1, not one corresponds to it even in proportion. All are more nearly square except  $3\frac{1}{4} \times 5\frac{1}{2}$ , which is of much longer and narrower proportion. The latter is relatively a new size, so that we cannot tell if it will stand the test of time. That the nearer-square sizes have held their own for so many years seems to be beyond question a survival of the fittest. "And why is this?" you may ask.

As lenses are round, the images cast by them are also round, and only a circular plate or film



of suitable size will record the whole image. Relatively few scenes compose well in a circle, however, and circular plates and films would be wasteful and inconvenient to use. Of all rectangular shapes, the square includes most of the circular image, and so we have several cameras for square plates and films from  $2 \times 2$  to  $4\frac{1}{4} \times 4\frac{1}{4}$ ,— $3\frac{1}{2} \times 3\frac{1}{2}$  being most popular. But like the circular image very few scenes compose well in a square; and the oblong has a wider range of usefulness.

Of course the shape of the negative does not govern that of the print. To form an oblong picture superfluous parts of the print can be trimmed away; but this is wasteful, particularly in the larger sizes. It is true that oblong paper can be used to print from square negatives, but even this entails a certain amount of waste, since it is fairly certain that one-fourth of each square negative will not be used in the final picture. It is in the interests of economy and artistic proportions that our most popular cameras are built to use oblong plates and films. Less of the total circular image is included, but

much of the loss in width is gained in length and, by reversing the long dimension from horizontal to vertical as occasion demands, the range of practical service is still very broad. It is to facilitate this that reversible finders and backs have been devised.

The oldest and most popular of the oblong sizes tends toward squareness and, therefore, for artistic proportions, the print must be reduced in width. In other words, long usage has proved that these sizes,  $3\frac{1}{4} \times 4\frac{1}{4}$ ,  $4 \times 5$ ,  $5 \times 7$ ,  $6\frac{1}{2} \times 8\frac{1}{2}$  and  $8 \times 10$ , are adaptable to a wide range of work and make possible many different shapes in the print without excessive waste. It is an easy matter to make a narrow print from a wide negative, but a narrow plate or film limits the width of the negative and often fails to receive as much of the image thrown by the lens as is essential to the picture. In fact, such a plate often puts very decided and unwelcome restrictions upon one's work. This without a doubt explains the meager favor which has been accorded to the few cameras for narrow plates or films which have appeared upon the market.





ON A TOUR OF INSPECTION

MRS. W. W. PEARCE

The post card size ( $3\frac{1}{4} \times 5\frac{1}{2}$ ) is the one exception and, but for the fad which created it, would not have achieved its present popularity. In short, it is doubtful that the five sizes mentioned will ever cease to be standard, although from present indications  $3\frac{1}{4} \times 5\frac{1}{2}$  bids fair to join this list of fixtures.

And now for the choice. This depends upon needs and purposes, upon the bulk and weight of the outfit, and upon what you are willing to pay for sensitive material. My own preference is for  $5 \times 7$ . It is a very adaptable size and meets many requirements. It is not so large as to be cumbersome—there are very light, compact cameras of this size for roll or pack-films and plates—nor is it so small as to lack commercial value, since it gives a contact print of fair size and permits of enlargement to the largest pictures suitable to hang on the walls of the home. Moreover, it is the nearest popular stock-size to the ideal  $5 \times 7\frac{1}{2}$ , and this means that sensitive material of several kinds can be found in almost any supply-store, which is a great convenience. Thus  $4\frac{1}{4} \times 6\frac{1}{2}$ , although approximately a smaller size of the  $5 \times 7\frac{1}{2}$  proportion, is at present less desirable, because only the larger stores carry it regularly.

Of the other sizes, my next choice would be  $3\frac{1}{4} \times 4\frac{1}{4}$  fitted with a good anastigmat lens; and depend upon a fixed-focus enlarger to make all prints instead of by contact. With a sharp negative two-time enlargements to  $6\frac{1}{2} \times 8\frac{1}{2}$  should be obtained without perceptible loss of detail. The other two sizes I do not like so well;  $4 \times 5$  seems unnecessarily square and  $3\frac{1}{4} \times 5\frac{1}{2}$  unnecessarily long and narrow.

Whether your camera is  $4 \times 5$ ,  $3\frac{1}{4} \times 5\frac{1}{2}$  or  $5 \times 7$ , you will want to make enlargements occasionally and, except in  $4 \times 5$  size, it is almost impossible to make greater than a two-time enlargement without waste of paper; for the large sizes of paper are not in proportion to the small size negatives.

A complete list of the stock-sizes of plates, films and papers—omitting all panoramic and special made-to-order types—discloses the fact that there are 56 sizes, of which 45 are smaller than  $8 \times 10$ . This multiplicity of small sizes attracts the attention first, and then quickly follows the realization that there are only a few small and large ones between which there is a definite ratio common to both dimensions. In other words, the whole plan of sizes is all wrong. A further examination reveals the fact that only

21 sizes are exactly related to from 1 to 7 others, while 6 have no relation whatever to any other which is common to both dimensions. It can be said that 50 are in approximate relation to from 1 to 7 others in 12 distinct groups, as shown in Table 1. A glance shows that the groups are very hap-hazard. Some consist entirely of small sizes and others of large sizes. The most common size in each group has been suggested as a standard, and these standards constitute a long horizontal line as shown in table. Moreover, from the standard of each group as a basis the figures in the parentheses have been obtained. These represent what the exact length of the plate or film should be for the width of the stock size preceding each parenthesis. When there is no parenthesis, it means that the stock size named corresponds to the proportions of the standard chosen.

TABLE I

			2 x 2 2¼ x 2¼ 2½ x 2½	
2½ x 4	1½ x 2 (125/66) 3 x 4 (312/13) 3¼ x 4¼	2¼ x 3¾ (21/6) 2½ x 4¼ (31/3) 3¼ x 5½	3 x 3 3¼ x 3¼ 3½ x 3½	3 x 3½ (3½) 3½ x 4
3½ x 5½ (91/6) 5 x 8	6 x 8 (711/13) 6½ x 8½		4 x 4 4¼ x 4¼	
2 x 2½ 3¼ x 4 (41/6) 4 x 5	1 x 1½ 1¾ x 2½ (71/6) 2¼ x 3½ (3½) 3¾ x 5½ (131/6) 4 x 6	2¼ x 3¼ (3/6) 3¾ x 5½ (171/6) 5 x 7	4¼ x 5½ (92/22) 7 x 9 (819/11) 7½ x 9½ (911) 11 x 14	9 x 11 (1013/14) 14 x 17
8 x 10 12 x 15 16 x 20	4¼ x 6½ (3½) 5 x 7½	5½ x 7¾ (71/6) 7 x 10 (91/5)	10 x 12 20 x 24	18 x 22 (216/7)

In addition to the sizes above there are six mentioned elsewhere which do not seem to be related to any others, as follows: 3¼ x 3½, 4 x 7, 4 x 8, 4¾ x 6½, 12 x 16, 17 x 20.

We need no more than half the present number of sizes; though several of the final number should be entirely new sizes, for many now in use serve no present need. As already stated, many of the large ones are not in proportion to any small ones, and we have far too many small ones. There are, for instance, 8 sizes between 1¾ x 2½ and 2½ x 4¼, and 7 sizes between the latter size and 3¼ x 5½. What can be the merit in so many similar sizes to justify the dealer in carrying a full assortment? If he fails to do so, however, he makes the use of the small camera a burden.

With the numberless cameras now in use, it seems hopeless to expect that the ideal size 5 x 7½ will ever become standard to the exclusion

of older sizes. Perhaps it may never become a camera size, but we can at least look forward to the day when manufacturers will cease to make square and other small cameras in such a confusing multiplicity of sizes so nearly alike, and will give us plates and papers of large size which are in proportion to the smaller sizes. It is an easy matter to discontinue to make certain unnecessary cameras. Of course those now in use must be supplied with sensitive material for a time; but, once a size is withdrawn from the market, the demand for material will cease in a few years.

An almost ideal arrangement would be to rid the market of all save two series of oblong proportions, one tending toward squareness, such as 4 x 5, and the other toward length and narrowness, such as 5 x 7. In each series there should be two sizes smaller than the standard, and four

or five sizes larger, of suitable dimensions for four or five time enlargements. With the wide use of 3¼ x 4¼, because it is standard in England, and of 3¼ x 5½, because of the postcard craze, it would be unfair, perhaps, to omit them and thus have four series of sizes, particularly if a few of the unnecessary small sizes in some of the series were omitted. In any event, such a plan has the merit of including all the most popular sizes from 3¼ x 4¼ to 8 x 10, with greater sizes of suitable proportion for enlargement without waste. The following table shows how the four series would work out in full sizes now in existence being in bold-face type. Below two of the sizes suggested in the table, and included in parentheses, are existing stock-sizes

TABLE II

Times of Enlargement or Reduction	$\frac{1}{2}$	$1\frac{5}{8} \times 2\frac{3}{8}$	$1\frac{5}{8} \times 2\frac{3}{4}$	$2 \times 2\frac{1}{2}$	$2\frac{1}{2} \times 3\frac{1}{2}$
	$(1\frac{1}{2} \times 2)$				
$\frac{3}{4}$	$2\frac{7}{16} \times 3\frac{3}{16}$	$2\frac{7}{16} \times 4\frac{1}{8}$	$3 \times 3\frac{3}{4}$	$3\frac{3}{4} \times 5\frac{1}{4}$	
		$(2\frac{1}{2} \times 4\frac{1}{4})$			
1	$3\frac{1}{4} \times 4\frac{1}{4}$	$3\frac{1}{4} \times 5\frac{1}{2}$	$4 \times 5$	$5 \times 7$	
$1\frac{1}{2}$	$4\frac{7}{8} \times 6\frac{3}{8}$	$4\frac{7}{8} \times 8\frac{1}{4}$	$6 \times 7\frac{1}{2}$	$7\frac{1}{2} \times 10\frac{1}{2}$	
2	$6\frac{1}{2} \times 8\frac{1}{2}$	$6\frac{1}{2} \times 11$	$8 \times 10$	$10 \times 14$	
3	$9\frac{3}{4} \times 12\frac{3}{4}$	$9\frac{3}{4} \times 16\frac{1}{2}$	$12 \times 15$	$15 \times 21$	
4	$13 \times 17$	$13 \times 22$	$16 \times 20$	$20 \times 28$	
5	$16\frac{1}{4} \times 21\frac{1}{4}$	$16\frac{1}{4} \times 27\frac{1}{2}$	$20 \times 25$	$25 \times 35$	

so near the proposed size, that their change seems needless.

A good variety of sizes, and every ordinary requirement for enlarging any of the remaining moderate sizes, can be had with eight omissions from the above table, as shown in Table 3. The image on a reasonably sharp negative can be enlarged two times with no perceptible loss of detail, and this is provided for in the case of every size one is likely to enlarge from. The final table contains in all only twenty-four sizes,

TABLE III

Times of Enlargement or Reduction	$\frac{1}{2}$	$1\frac{1}{2} \times 2$		$2 \times 2\frac{1}{2}$	$2\frac{1}{2} \times 3\frac{1}{2}$
	$\frac{3}{4}$		$2\frac{1}{2} \times 4\frac{1}{4}$		
1	$3\frac{1}{4} \times 4\frac{1}{4}$	$3\frac{1}{4} \times 5\frac{1}{2}$	$5 \times 8\frac{1}{2}$	$4 \times 5$	$5 \times 7$
$1\frac{1}{2}$	$6\frac{1}{2} \times 8\frac{1}{2}$	$6\frac{1}{2} \times 11$	$8 \times 10$	$10 \times 14$	
3	$9\frac{3}{4} \times 12\frac{3}{4}$	$9\frac{3}{4} \times 16\frac{1}{2}$	$12 \times 15$	$15 \times 21$	
4	$13 \times 17$	$13 \times 22$	$16 \times 20$	$20 \times 28$	
5	$16\frac{1}{4} \times 21\frac{1}{4}$	$16\frac{1}{4} \times 27\frac{1}{2}$	$20 \times 25$		

which should make it possible for a dealer to keep a fair supply of at least one-half of them, and thereby ensure to the camerist a greater certainty of supply wherever he goes than he enjoys at present, unless he uses one of the four common sizes chosen here as standards of proportion. In the  $3\frac{1}{4} \times 5\frac{1}{2}$  column it will be noticed that to avoid a rather odd number  $5 \times 8\frac{1}{2}$  has been substituted for the exact figures  $4\frac{7}{8} \times 8\frac{1}{4}$ . This new size is exactly double the dimensions  $2\frac{1}{2} \times 4\frac{1}{4}$  in the same column, which, it may be remembered, is an approximate size like  $1\frac{1}{2} \times 2$  and  $2\frac{1}{2} \times 4\frac{1}{4}$ .

## By Way of Encouragement

JOHN SHAHAN

**W**HETHER the observation is correct, or whether the idea is merely a supposition, I do not know, but I have been led to believe that photographic journals are read more by persons inclined to scientific investigation, in some form or other, than by those who practise photography as a profession. It seems to be that type of young man to whom experimental work becomes a passion, who appreciates the journals most and who regularly watches the pages for an advanced step in some process of interest. For be it known that, while the greater number of the generation now growing up is interested in those phases of life essentially practical, there are also many boys and young men, widely scattered over this country of ours, who are to give forth the scientific discoveries of to-morrow; and it is apparent to the close observer that, while one has reason to marvel at the present list of achievements in photography, the end of the century will show that wonderful truths remain clothed in the mists, and more wonderful, perhaps, than any he has yet witnessed. Some of these young men are in small villages and their "laboratories" are in barns and

cellars, or in any place where the young genius can accumulate the old batteries, and coils, and photographic apparatus and experiment with them to his heart's desire, and to the extreme disgust, often, of his playmates and elders. Many times have I seen the tragedy of the young boy of mechanical bent, hungry for a knowledge of Science and her wonderful revelations, but who lived constantly under a fire of persecution and misunderstanding. But just as a seed planted under a rock will eventually find its way to the light, so do hardships often bring forth the highest developments. The youth who suffers, receives finally a reward greater by far than gold, or laudation, or external success in any form, and that is the silent satisfaction of watching the growth of the flower that was planted in the night, and whose blossoms, radiant in the light of Truth, become of transcendent beauty.

These words are written, then, by way of encouragement to those who, almost unconsciously, enter upon life with one uppermost aim; and that is to demand of Nature the answers to her riddles, and who, sacrificing all, enter into a larger sphere, finding everything.



ELBERT HUBBARD  
W. S. LIVELY





## Art and the Exact Sciences

RIGHT HON. LORD REDESDALE, G.C.V.O., K.C.B.

**P**HOTOGRAPHY has been reproached with being a mere mechanical process.

In a sense that is true; and yet, in spite of that, it is capable of being inspired with such poetic grace and beauty that it may well claim the right of entrance into the holy of holies of Art's temple. Only think how Leonardo, the man to whom mechanics were "a Paradise," would have reveled in this "mere mechanical process!" What imagination, what divine poetry he would have pressed into its service. Yet, grandly as he would have turned it into

account artistically, we may be sure that it is the mechanical perfection, the mathematical sincerity of your art, its high value as the helpmeet of science, that would have appealed to him. Penetrated as he was by the artistic aura it would have been impossible for him to have approved those recent methods by which the photographer tries to trespass upon the province of the painter, and in which he so signally fails. He would most surely have recognized and welcomed those powers which are the monopoly of the photographer — such, for instance, as the



reproduction of the fleeting and evanescent forms of clouds, the structure, shape, and movements of waves, upon which he thought and wrote so much, the motion of trees, or of the cornfields under the action of wind (another subject which occupied his busy pen). He would have acknowledged the assistance which those powers may render to the painter, but he would have shuddered at, and sternly rebuked the degradation of an art, the essence of which is truth, by plagiarisms which out-Herod the vilest falsehoods of the incompetent limner. Above all, he would have driven home the value of perspective. That was to him, as to Albrecht Dürer, the first and foremost essential in all art. "Perspective," he said, "is the bridle and rudder of painting." Here is a passage which might have been specially written for the benefit of the photographer: "Among all studies, natural causes, and reasons, light is that which the most delights those who contemplate it. Among the grand effects of mathematics it is the certainty of demonstration which above all other things elevates the mind of the investigator; for this reason perspective is to be placed above all human studies and disciplines, because in it the line of light is combined with mathematical demonstration"—and he ends with a characteristic prayer: "May the Lord who is the light of all things, deign to give me light that I may treat of light." What would he have said to the wilful violations of the laws of perspective which we see in so many photographic exhibitions? Ships cut off at mid-mast in order that a great ladder of distorted ripples all out of focus may drag out a meaningless and hideous reflection—a poor trick indeed, torturing the old Greek poet's lovely image of "the countless smiles of the sea" into the vulgar grins of a circus clown. In another frame we see a delightful old ruin—castle or monastery—perched up in miniature at the top corner of a picture, the bulk of which is eaten up by a Brobdingnagian expanse of gravel, or by a field of grasses which look like sugar canes and castor-oil plants. In portraiture we are shown mere faces, flat and without any sense of the subtle mysteries of aerial perspective—faces all blotches and scars that might well serve as charts to illustrate some medical book on skin-diseases. And yet, in this very room, on these walls, what delicate, refined work we have seen in landscape, seascape and portraiture; work in which the secrets of nature have been recorded with loving truth and enthusiasm—genuine triumphs of skill and of the appreciation of the beautiful—showing what are your capabilities. Can we doubt for one moment to which of these methods a Leonardo

would have given his approval and his blessing?

I cannot help thinking that his advice to the photographer would have been "the cobbler to his last." The photographer has at his command powers which are of the highest value and which no painter possesses. See from one last quotation how Leonardo would have appreciated instantaneous photography. "If a battle is to be represented," he says, "the poet would have worn out his pen, dried up his tongue with thirst, exhausted his body with want of sleep and hunger, before having described what the painter with his science shows in an instant." How much more rapid and accurate for such work is the photographer! He can teach the painter much: many truths the depth of which few artists have sounded. From the painter he has little to learn beyond the elements of composition. His school is elsewhere. It is to Nature herself that he should go, and not to any copy, however skilful. That, indeed, was Leonardo's advice to all artists. A painter, he says, will produce but poor stuff if he takes as his guide the paintings of others; and that came with no small force from the master who so rendered the foreground of his great picture, "La Vierge aux Rochers," that, as Richter puts it, "each flower is given with such exquisite truth that to classify it botanically is an easy matter." The true artist, he again says, is the son of Nature—the copyist only her grandson.

Leonardo's writings were copious and all-embracing; unfortunately, though he appears to have meditated their arrangement and "publication in substantive book form," this was never done, and they remained as aphorisms—disjointed thoughts of the deepest significance scribbled, as they occurred to him, in note-books, one of which he always carried with him, or jotted down hurriedly on the margin or on the back of some drawing upon which he was engaged, staying his pencil in mid-course to record a fleeting thought. On the first sketch for the "Last Supper" is a geometrical problem with its solution in ciphers; on another sheet of paper, with studies for the heads of the Apostles and our Lord, is the plan of a machine with explanatory remarks (Chamberlain). These note-books and sketches are scattered among the museums of Europe, the chief part in England, and of these a vast collection in Windsor Castle. Some of the notes have not yet, so it is said, been deciphered. And, indeed, the deciphering is no small labor; for Leonardo, who by the by was left-handed, for some secret reason wrote in the Eastern fashion from right to left, so that the quickest way of reading him is to hold the sheet up to a looking-glass.



Marvelous indeed were the speculations of this god-like man in every branch of natural science—speculations upon which he brought to bear the exactitude of the study of mathematics which were to him a religion. “Non mi legga chi non e matematico,” he exclaims—“Let no man read me who is not a mathematician.”

His eye, *finestra dell' anima*—the window of the soul—as he called it, was ever at work. “Seeing,” he said, “is the noblest of the senses”; and he saw. He more than guessed at the secrets of geology. He recognized the power of water carving out mountains and depressing valleys. He reasoned out the stratification of rocks, and traced the evidence of prehistoric seas in the marine shells and deposits among the hills. Was he not the creator of Geology?

This is a subject which might be drawn out at great length, but I hope that I have said enough to show you that a study of the life and achievements of this great artistic genius, in some respects indeed the greatest that ever lived, may well serve as an encouragement to you to follow his teaching, by practising in your art all that is most truthful, most beautiful, and most satisfying to the *finestra dell' anima*, to the eye that sees as Leonardo's saw. Above all, his example and doctrine bring ample comfort to the photographer, who never need blush when it is cast in his teeth that he is dealing only with mechanics. “With mechanics,” he may reply, “yes! with the Paradise of Leonardo da Vinci.” [Extract from the presidential address delivered before the Royal Photographic Society by Lord Redesdale, and reprinted from the *British Journal*.]



ARCADIAN SHEPHERD

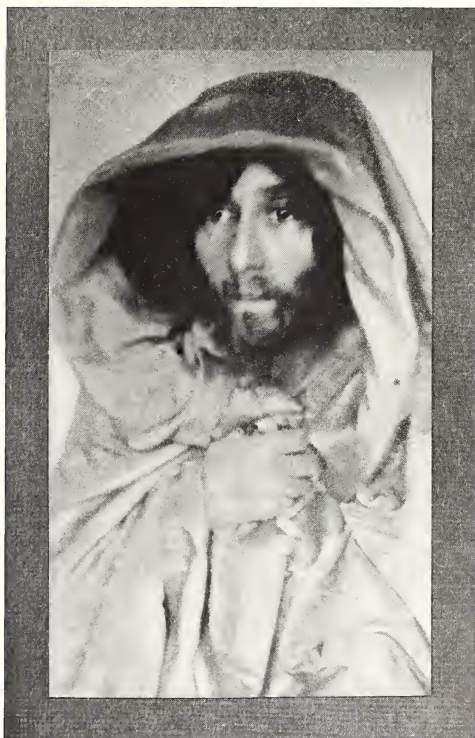
W. H. PHILLIPS



ALTER HOF  
H. VAN WINKOOP







THE VISION

W. AND G. PARRISH

## Arms and the Man

WILLIAMINA PARRISH

I AM moved to take up arms against two platitudes that have posed too long as examples of superior wisdom, to wit: "The true artist is never satisfied with his work" and "Photography, being a mechanical process, cannot be fine art."

As regards the first: This self-depreciatory attitude is the ear-mark of the little soul; the great soul never feels it. The man who says he never has completed a piece of work satisfac-

torily, admits what a poor equipment he has at hand, and how very little he knows about what he is audacious enough to attempt. Michelangelo was not depressed when he beheld the Medici Tombs, or his great David; and Leonardo did not weep salt-tears of disappointment when, after many days of creative joy, his Mona smiled at him from the canvas.

It is only the small soul, who attempts what is *beyond him technically*, or who has not the



creative or interpretive gift, who wails that nothing of his ever came up to his dream. What a self-complacent way of saying "I am so wonderful within, that I am incapable of expression in any known terms"! The Great Soul says nothing, but, like the World-Creator, looks upon his work and finds it good.

To create a work of art it is necessary to be both a great soul and a great artisan, for if either is missing, a real work of art will not materialize. Perfect technique with no soul is as devoid of merit as a soul-thought crudely expressed. So when one finds the master-craftsman with a soul, one will know the man who finds his work good. The platitude of dissatisfaction belongs to the unskilled dreamer, who, when he utters it, thereby acknowledges his lack of skill, and not his native modesty, for all the time he feels, like Peter Pan, what a wonderful boy he is, within.

Of course, there *is* some excuse to think you have not succeeded when you are so newly apprenticed that you have not mastered the most ordinary and essential "tricks of the trade." Who could expect his painting of a tree to be green, if he mixes red and blue? or a negative to develop, if he puts it first in hypo? For such a man to be complacent over his snapshots, to the extent that he expects them to hang in the London Salon, is exasperating. It goes without saying that this man never will be great. But that a man, after ten years of earnest and deep study and experiment, should be expected to look upon a dream-come-true and say "It is not good," simply because if he should say "It is great" he would be called an egoist, is going too far. This man has every right to say "It is great," for he slaved to make it so, and he knows a great thing when he sees it. It is a certain type of dilettante who glories in the dissatisfaction platitude; it seems to him to excuse his failures by assuming that he is capable of more, even though he cannot show it to you. But the man who poses a pug-nosed little model in a so-called Greek drapery, made from a sheet and a few bits of tape, and calls the result "Hope" or "Solitude" has very little "dream" in his soul, or he would know *before* he put it down on paper that Hope and Solitude never looked as he has portrayed them.

Let us hope then, that this modesty of achievement be relegated to the place where it belongs, and the true artist be allowed to say of his work "It is good," without the slur of egoism being cast upon him.

As to the other platitude, "Photography cannot be art": Not long ago, the great Rodin was quoted as saying, "Photography can never

be art, because there is no mind (soul) behind the camera." What a statement for a great man to make! I wonder if he *really* did say it. It seems incredible. How dare anyone assume that the man who uses the camera, and not the palette or chisel, has no soul? Why could not a soul stand behind that one-eyed, but all-seeing black-box? Surely Rodin must have been misquoted! But, be that as it may, others as high up in the art-world as Rodin have made the same statement again and again, until now it is like a red rag to a bull to those who are open to conviction, and judge the *result*, irrespective of the process by which it is achieved. True art is skill backed by a soul. It is what you have to say, in the first place; and how you say it, in the second, that counts. The enemies of photography protest that you *cannot* say anything by means of the camera. What a falsehood, and what ignorance! To create a photographic work of art it is necessary to study and know the laws of composition, perspective and light and shade, just as the painter must know them. And are not the painter's pigments mere chemical combinations, just as much so as the chemicals that the photographer uses? And must not both know anatomy? So then, when the man with the camera combines, as in a miracle, all the laws of optics, chemistry, perspective, anatomy and composition, is he "not an artist" merely because his canvas is a bit of glass, his brush and palette a camera? And does not the combination of chemicals make his work as rarely-beautiful as that produced by the painter on a bit of cloth, with a solution of iron and copper and lead? And just why is one a work of art and the other not? Art is the expression of a dream of the soul in terms of the senses. Then why should not an artist express his soul-thought in monochrome, through a lens, just as readily as the painter does through bits of hair tied to a stick? Of course if one takes as examples of photography the million and one snapshots that flood the world, one can well say, it is not art. Any art can be degraded and cheapened. But if you know a work of art whenever you see it, no matter what the medium — painting, sculpture, stained-glass, etching, etc. — then, looking upon the work of the lens, you will say, "It is Art," and you will not seek to qualify your statement. What is, *is*, no matter how it be achieved. It is the "man behind the gun" that counts, not the gun.

✍

KEEP climbing — there is a level ground, but you are not traveling on it unless you're looking up. The ideal that appears on a level with your eye is very likely a bit down-grade.— *E. B. Core.*



SUNSET ON THE BAY OF BISCAY

G. R. BALLANCE

## Photography a Pursuit for the Busy Man

**R**ECENTLY a weekly journal, thinking perhaps that it had hold of something entirely new and strange, asked whether photography was an art. The answer, of course, in the spirit of Mr. Punch's reply to the inquiry as to whether life is worth living, is that it depends upon the artist. But the cry, "Is Photography an Art?" like all fresh and startling cries, became echoed up and down the country,

and a writer in a Lancashire daily, under the impression that an original question demanded an original answer, solved the riddle to his own satisfaction by saying, "Photography an art? No: it's a beastly nuisance." It all depends upon the point of view. The writer just quoted probably saw in a vision a stuffy little cell in a basement or an attic where the flickering flame of a nauseating ruby-lamp half revealed and

half concealed a sad and patient toiler, like one of those broken spirits supposed to labor in Hades, who pored over wet, discolored plates that refused to develop, or washed them in running water for an hour, finally emerging with blinking eyes and unpleasant stains on the fingers. Even on this ground, however, it would only be fair to compare photography for messiness with any other—particularly any artistic—pursuit. One might inquire whether the painter—again to levy tribute from that convenient but overworked figure—is always able to preserve a fastidious freedom from messiness with his brushes and his palette.

But, as a matter of fact, the messy side of photography, and, indeed, its technical bearings altogether, have been rather over-elaborated. The mass of technical data which is continually being poured out is, perhaps unavoidably, creating the impression that photography is a difficult thing—a thing for the expert. It needs to be made known among the Gentiles that photography in practice is simpler than it appears to be. One of the surprises to the outsider, who, after a nodding acquaintance with photographic matters, actually comes to make his first exposure, perhaps with a friend's camera, and under his guidance, is the comparative simplicity and ease of the operation. In spite of its formidable apparatus, photography remains by far the easiest of all the graphic arts. Hence its value to the busy man who may have artistic leanings which otherwise he cannot satisfy. We have been told that an artist cannot learn to draw properly with less than five or six thousand hours of tuition and practice. But the photographer enjoys the ready-made and efficient draftsmanship of lens and plate, and still has sufficient scope for the exercise of his artistic taste and judgment.

The case of the pianola and its relation to music is sufficiently parallel for illustrative purposes. Some years ago we witnessed a demonstration of pianola-playing which showed that, so far from being a mechanical affair, the pianola was capable of great range of expression and individual treatment. The demonstrator, who is one of the best known men in photography, by the way, explained that he lacked the requisite muscularity of finger to play the piano to his satisfaction, and he found that the mechanical aid of what was at that time a new instrument overcame this initial difficulty, and yet afforded him a certain play of expression. Even so, to the busy man, the camera: although, of course, to men advanced in photography the camera bears a much closer relation to art than the pianola can ever bear to music. Those who

complain of the trouble of photography are almost always obsessed by the darkroom. It has much the same fascination for them as Bluebeard's cupboard for the child. Yet, of course, a man may simplify his photography by deputizing to someone else everything that remains to be done after he himself has closed the shutter of the dark-slide upon the exposed plate, or wound up the completed spool of film. It is not a procedure we recommend, because it surrenders what is to many the most vital part of photography, and what is certainly a most interesting and adventurous part. But even if all after-work is shorn away, so far as the taker of the picture is concerned, there remains a whole world of advantage in the possession of a camera.

To begin with, it takes a man out-of-doors. His little instrument furnishes the needful spur to the appreciation of the kingdom of the visible. And no man ever comes into contact with Nature without becoming the greater for it, like the one of old who received a new accession of strength every time he fell upon Mother Earth. The camera also cultivates a man's powers of observation. The thing he saw casually—the ship in the harbor, an effect of cloud, the shepherd with his flock, the happy haymakers—which otherwise would escape anything more than a passing glance, takes on a new interest as he remembers that he has the wherewithal to perpetuate its impression upon himself and to make other people sharers in its pleasure. But the camera does more than assist one to see a picture. It makes one frame it—consider it, not as an indefinite part of a panorama, but as a complete, coherent thing, with a meaning and a message of its own. There is a difference between being vaguely conscious of the pictorial, and being able to enclose it within the field of a lens. And here comes in the opportunity for the selecting, discriminating and co-ordinating faculty which one possesses.

There is another advantage of photography in the hands of the busy man. It enables him to bridge the gap of the occasional holiday. The busy man is the one who most chafes at the waste of holidays—who grows impatient of the lounging hours for which there is so little to show. Accustomed to look for the outward and visible return upon every transaction, it is not surprising if he groans under so great an expenditure of time with results that are so indefinite and incalculable. The definite and calculable result in the shape of even a dozen prints of questionable merit may not seem to be anything very great to the outsider. But they serve to connect up the holiday and to preserve its memories.

## CHOKEBERRY

CLAUDE L. POWERS



As to the practical value of the camera to the busy man, there is scarcely a calling in life in which its possession is not an immediate advantage. Leaving on one side a commercial career, in which photography more or less specialized is usually of service, consider the professions. The clergyman finds his prints or lantern-slides an admirable means to enlist the interest of his people. To the schoolmaster the photograph may take the place of much verbal instruction. The journalist's pictures often act as the pilot to bring into port a hitherto oft-rejected MS. As to the medical man, one of the extraordinary things which everyone must have noted who knows anything of the photographic world, is the number of medical men who are keen and

enthusiastic amateur photographers. A medical paper claimed not long ago that photography was becoming a branch of medicine. Without going so far as that, it may certainly be said that the darkroom is sufficiently akin to the dispensary to make photography, of choice, a doctor's hobby, and yet the two things are sufficiently detached to make photography a constant recreation and stimulus.

Altogether, photography is a busy man's hobby, possessing just those qualities which go to the reinvigoration of the jaded mind and spirit. It is an offset to the toil and anxiety of business life, and a means of conveyance to the beautiful and inspiring in nature.

H. C. in *Amateur Photographer*.



SUMMER NOON

JOHN W. SCHULER

## Straight Photography

### First Paper

DAVID J. COOK

**F**OREWORD — Being a prelude to the practical consideration of this phase of photography by a purist.

Beautiful works are but the fruition of beautiful minds — that which underlies all true greatness. If one is possessed of a beautiful character, thinks beautiful thoughts — he must, perforce, see beauty and goodness in all things; and in works of art which live forever, these appeal to us, or they do not, according to our desires and understanding. We get from everything just what we bring to bear upon it. Like produces like. What we seek — we find; and one whose taste is perverted by "rag-time" will not applaud, very vigorously, the soulful music of Beethoven and Mendelssohn; nor will one who has eyes only for the illustrated Sunday supplement gain much of an art-uplift from viewing the masterpieces of Velasquez or Raphael; for all art is born of desire for, and appreciation of, what is high and noble.

The art-sense, like every other sense, may be a product of education, and developed in accordance with high ideals, or low ideals. To

fully realize our ideals then, we must think and feel in company with great minds — masters in their calling — and contemplate only what is truly great. Esthetic taste is but the outcome of culture. As Goethe — that prince of poets — so aptly puts it — "Taste is to be educated only by contemplation, not of the tolerably good, but of the truly excellent. I, therefore, show you only the best works, and when you are grounded in these, you will have a standard for the rest which you will know how to value, without overrating them. And I show you the best in each class, that you may perceive that no class is so despised, but that each gives delight when a man of genius attains its highest point."

By our association with greatness, we too become great; and, taking for our standard what is truly excellent, must, ultimately, produce just that; and when a man of genius attains its highest point, it matters little whether he is a devotee of this school, belongs to that cult, or is a free lance.

So, in photography, each class, whether of the impressionistic school (so-called "faked"



photography) or the realistic school (straight photography), has virtues, and may be excellent. The former aims at effect; the latter is pure photography. No need to ask, then, whether a straight print from a straight negative is art; but it is of vital importance, both to the amateur and the practical practitioner, whether or not a "faked" print from a "faked" negative is photography. Is there not grave danger of photography losing its identity as a distinctive art? Surely we need not borrow of painting, etching or engraving.

Art-photography is capable of delightful expression when properly understood, and handled by a master-worker. It permits of exact delineation, wealth of detail, perfect modeling, true perspective, faultless texture, and an atmosphere and tonal quality peculiar to no other art; and the photographer who is not master of all these should first expend his energies towards proficiency, and not try to hide his weakness under the cloak of eccentricity.

"Faked" photographs are those that show evidence of hand-work of the painter, etcher, or draftsman — or imitation of the work of these — on print or negative. To one gifted in these branches of graphic art, it would seem he might employ himself more directly, and to better advantage, with serious work in his chosen field: while one not so thoroughly grounded in these arts, with, perhaps — as so often proved in their productions — a dangerous knowledge of modeling and perspective, makes of photography a travesty, an imitation and a sham.

To "fake" our productions is to acknowledge our lack of control and superficial knowledge of technique; so that we are constrained to bring to our aid something outside of photography. If our art is to be taken seriously, it must stand as photography pure and simple; and the artist-photographer will thus endeavor to express his conception of what constitutes the beautiful by that method or school which leaves intact the charms of a pictorial photograph.

## Rembrandt and Composition

DAVID C. PREYER

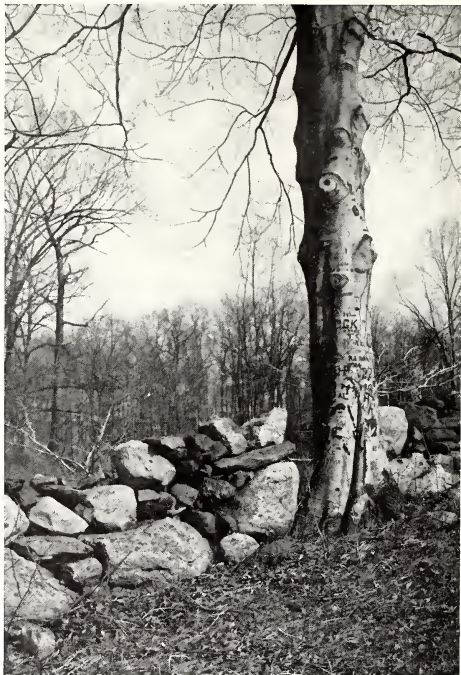
ONE of the supreme excellences found in all the works of Rembrandt is his composition — and this is generally understood to mean a deliberate arranging and composing of the divisions of the picture, the placing of its light-spots and shadow-masses, the flow of its demarking lines, the center of interest and subsidiary detail, and various other phraseological minutiae, dear to the heart of academic instructors and Raphael imitators.

The matter of "Composition" is much discussed as a foundation principle of art. It is almost raised to the dignity of being a science, with precepts and directions as rigid as the rule of three. Books have been written on the subject, giving lines and measurements and intricate designs.

Flatly — there is no such a thing as composition, in the sense of an acquired and developed dexterity, to be taught and to be learned. Composition is merely the manifestation of a sense of balance, of equilibrium in the artist. He must possess what among artisans is called a "carpenter's eye." An eye that not only sees but feels right proportions, and not only copies from nature but instinctively adjusts nature so that the masses will balance and the lines not conflict. In the infancy of art some extraneous rules were laid down, and we had the classic lines of Mantegna, the architectural setting of

the early Florentines, the pyramid form of Fra Bartolommeo, even followed by Raphael — but great art is inspired and does not go by rote.

A proof of this we find in some of the greatest works of the English school, where the academic catchwords "center of interest," "unity of design," are ignominiously ignored. For instance, Turner's "Fighting Temeraire" can be cut in half and make two complete pictures — which is a heinous offense against the rules of composition — yet, the "Fighting Temeraire" is a marvelous unit of surpassing splendor and power. And the same we find in all the works of Rembrandt. There is an utter absence of the *sense* of composing — remember the mixed groups of his "Nightwatch" — but his balance of form and of light and shade is absolutely perfect. All the works of Rembrandt, as well as the works of all the great masters, prove that we may speak of composition only as of a result, not as of a *pons asinorum*, a means to lead thereto. Composition cannot be taught, as mixing paint or holding the brush. It is one of the innate gifts that makes the artist. It is not subject to rules, but is a spontaneous expression of artistic genius. And that inborn gift was possessed by Rembrandt more consummate, more perfect, than by any artist who has ever lived. [From "The Art of the Berlin Galleries," L. C. Page & Co., Boston, U. S. A.]



## Love's Record

WILLIAM LUDLUM, Jr.

O TREE! a noble monument thou stand'st  
To many a passing-lover's silent vow,  
Engraved upon thy ever-pliant bark,  
Midst swiftly-throbbing heart and radiant brow.

The passing years have daily brought to thee,  
Sweethearts and faithful lovers by the score;  
And each upon thy bark hath plainly wrought  
A symbol of the sacred love he bore.

Each dawn hath found thee patient, waiting there  
The coming of thy countless lovers' feet.  
Each day hath brought its offering to thee  
Of perfect joy and happiness complete.

The setting sun hath often thee caressed  
And crowned thee with its swiftly-dying glow;  
A parting kiss hath gently wafted thee,  
Before it dipped the western hills below.

And when, at last, night's shadows softly fell,  
When stars came out and moonbeams kissed the sea,  
Thou stood'st within the silence of the wood  
Alone, in all thy stately majesty.

And when advancing cities hail thy doom,  
When woodsman's axe bites deeply to thy core,  
The spirit of thy once resplendent might  
Will dwell with us in love, forever more.

## EDITORIAL

### The Status of the Amateur

IN these days when words and terms which have been intelligently employed for centuries, become perverted through ignorant or careless use, it may be well to remember the definition of the much-abused word *amateur*. The meaning of the word has become very elastic, particularly among those who practise photography for pleasure or as a means of diversion. As the yellow press caters to the meretricious tastes of the public for the purpose of maintaining or increasing its circulation, so do some of the publications devoted to photography, whose publishers acquiesce only too readily to the caprices of their readers, lacking, as they do, the necessary degree of independence and dignity to maintain a high standard.

Regarding the word *amateur* as compared with the term *novice*, there is much confusion in the use of these two words, although they are entirely distinct from each other in meaning. An amateur is one versed in, or a lover and practiser of, any particular pursuit, art or science, but *not* engaged in it professionally. A novice is one who is new or inexperienced in any art or business — a beginner, a tyro. The professional photographer then, who is new and unskilled in his art, is a novice and not an amateur. An amateur may be an artist of great experience and extraordinary skill: but, like the amateur philatelist, he may wish to reap an occasional benefit and may engage in the exchange or even sale of photographs without impairing his status as an amateur. Unfortunately, however, there still exist many persons who practice photography professionally in connection with some other line of business, but who, fearing lest their puny efforts be unjustly criticised, go so far as to stamp their business-stationery "Amateur Photographer." This is extremely ridiculous. Such practitioners should be made to understand that they are nothing less than professionals, and that they are not justified in applying to themselves the term *amateur*.

Amateurs who strive hard to find sale for prints from their negatives, originally made as a source of pleasure to themselves and their friends, sometimes style themselves *semi-professionals*, which term should be allowed to prevail. But inasmuch as they frequently invade the domain of the professional practitioner, unconsciously or otherwise, the amateur or semi-professional should

protect the professional photographer by charging professional prices for his services, commensurate with their excellence. Nevertheless, there is a class of amateur photographers who absolutely refuse to sell a print, but who have the means to distribute prints, regardless of cost, among their friends without accepting a *quid pro quo*.

It is the amateur who, within the last two decades, has helped to raise photography to its present high standard, and made a place for it among the arts, for by his intelligent and artistic use of its appliances he has demonstrated, conclusively, that photography is an art.

### Ethics in Selling Prints

MAKERS who desire to use their pictorial efforts as a source of revenue are not always fully informed as to the rights of the purchaser of prints or negatives, and occasionally fall short of what should be a perfectly square deal, on *both* sides. For instance, it would not be right to sell at a high price a negative of an attractive subject, assuring the purchaser that no prints have been made from it, when, in reality, the maker has given away a number to friends, or it may have been reproduced in a magazine. In the case of negatives or prints to be copyrighted by the purchaser, the existence of prints (or even one print) at large may entail unpleasant consequences. The facts, whatever they are, should be accurately stated to the prospective buyer of a negative, print or half-tone block. It is obvious that a negative that has never been printed from, or that is accompanied by *all* the prints of *every* description made from it, has a greater value to the purchaser who intends to use it commercially, than one, prints of which are at large and may be copied and sold in spite of protests from the owner of the plate.

When a publishing house acquires a valuable negative or print by honest purchase, it does not wish to see an exact duplicate issued by a competitor. Therefore, the producer of a desirable photograph should afford the purchaser all possible protection. In the same degree as he expects honest treatment from the publisher, he must be prepared to render a full equivalent for the compensation agreed upon. And the firms which are in the market for prints, particularly those which are endorsed by PHOTO-ERA, may safely be trusted to give picture-makers an absolutely square deal.

# THE ROUND ROBIN GUILD

*An Association of Amateur Photographers*

Conducted by ELIZABETH FLINT WADE

This association, conducted under the auspices of PHOTO-ERA, and of which PHOTO-ERA is the official organ, is intended primarily for the benefit of beginners in photography, although advanced camerists are just as welcome and many are numbered among its members. The aim of the association is to assist photographers by giving them information, advice and criticism in the Guild pages of PHOTO-ERA and by personal correspondence. Membership is free and may be obtained by sending name and address to PHOTO-ERA, The Round Robin Guild, 383 Boylston Street, Boston. Send a stamp for complete prospectus.

## The Pilgrim Photographer

THE month of June is the very "sweet o' the year." It is the time when nearly everyone hears the call of the open and longs to start upon a pilgrimage as did the palmer of old. It is Nature at her loveliest that invites, and he who can, obeys. There are those who are obliged to remain "cribbed, cabined and confined," and who must content themselves with one-day wanderings. Into these few hours allotted them must be compressed the whole joys of a summer spent in the wide and open country. There are others who have plenty of time at their disposal—some from ease and others from force of circumstances. Among this latter class may be the amateur photographer, and, if such is the case, he may combine the desire for a life in the open with his favorite avocation, and thus become a traveling or pilgrim photographer.

In olden times there were all sorts of traveling-professions. The itinerant cobbler went from house to house to make the shoes of the family; the traveling tailor journeyed from family to family to make for the men and boys, garments from the "fulled cloth" which the house-mother had woven; and the visiting dentist announced his coming to village and town by cards sent in advance of his arrival. This last-named profession was regarded with suspicion and sometimes denounced from the pulpit, for devout ministers preached against the repairing any part of the human body which was yielding to Time's encroachments.

These picturesque callings became obsolete long ago, for modern industry has devised swifter, cheaper and better methods of work. Instead of industries, the arts now have become travelers, so to speak. We have the visiting painters who come even from foreign countries, for artists cross the water to paint the portraits of some of our noted men and women. We have also the local visiting-photographer who goes to the houses of his patrons.

The profession of the traveling-photographer is not what can be called a new one. The oldest inhabitant can remember the ancient daguerrean-car—a huge, van-like vehicle—the interior filled with the articles needful to make daguerreotypes. This ponderous car served—like Goldsmith's bed—"a double debt to pay," for it was a sleeping-car at night, a daguerrean-car by day. The photographic outfit of the present day does not need a car, nor even a cart, for its conveyance. The modern, light-weight camera, celluloid films instead of glass plates, collapsible trays and lantern, and the compact form of chemicals—all make the whole outfit weigh scarcely ten pounds, so the amateur who elects to become a pilgrim-photographer will not find his luggage cumbersome. He will find his profession a lucrative one, for home-portraiture has become very popular both here and abroad.

It is just recently that one Baron de Meyer came to this country to pursue for a brief time his calling. He

came with a flourish of trumpets and, though his prices were almost prohibitive, patrons were not lacking, for the old adage, "far-fetched and dearly-bought," holds good to-day. It was not till the shrewd Baron had departed, the richer by many dollars, that his patrons awoke to the fact that they could have had as good, if not better, work done by home-artists at a fraction of the price they paid the audacious visitor.

American photographers have a high reputation in England, and one of the leading men in the profession, Sherril Schell of New York, has gone abroad to fill orders for home-portraits in London and on the Continent during the summer.

Then there is that master-craftsman, Frank Scott Clark, of Detroit, who is called often as far as the Atlantic seaboard to photograph former patrons who have settled in the East, but still prefer their favorite photographer.

Everything must have a beginning, and the beginning of the traveling photographer may be made in the way suggested, and once a reputation for good work is established, the amateur will not lack patronage.

The pictures made of a person in his own home usually are much more satisfactory than those made at a studio—particularly in the case of children and elderly people. The aim of the artistic photographer is to get, as nearly as possible, the light-effect which the artist produces in his studio where his portraits are painted by the clear north light which enters, not through a top, but through a side window. The top-or-skylight, which once was deemed so necessary for portraiture, is now abandoned, and photographic plates are now made of such extreme sensitiveness that it is no longer necessary to have the intense light which was needed in the days of slow plates.

In visiting a home for the purpose of making photographs of its inmates, choose a room with a north light if such be available. The north light has a steadiness and uniformity not found in rooms lighted from other points of the compass, and one may use such a light with a greater certainty of satisfactory results than can be obtained in a room where the sun enters, and in which the light fluctuates more or less at all times.

The amateur who, properly equipped for his work, undertakes a photographic pilgrimage will find he has advanced into a field which will prove both pleasant and profitable.

Why would it not be a good idea for us all to begin serious work, first, by selecting some special phase of our photography in which to perfect ourselves; second, to set about at once cultivating the habit of observation, assured that the combination of the two is very likely to carry us on to fame and fortune, which is, what the editor wishes to be, the condition of every member of the Round Robin Guild.





AT THE EDGE OF THE WOOD

FIRST PRIZE — WOODS IN WINTER

MARGARET E. MENNS

### Outdoor Portraiture

OUTDOOR portraiture may be attempted by anyone who owns a camera, but his success depends on his knowledge of composition, his intelligent management of the lights and shadows, and his skill in the selection of the backgrounds and the immediate surroundings that are to be included in the picture. Outdoor portraits may be made in the bright sunlight, in sunlight and shadow, or entirely in the shadow. If made in bright sunlight, the exposure must be the briefest of the brief, and development of the plate must be stopped before there is any perceptible thickening of the highlights. If made in sunlight and shadow the exposure is twice as long as in the sunlight, while if they are made in the shadow, the exposure may be a second or even more, and the plate is developed long enough to get the delicate tones in the shadows, but not long enough to get harsh highlights. Unless one is an expert and knows the right instant when a plate should be taken from the developer, it is best to err on the matter of under- rather than overdevelopment. If the plate is not dense enough to give satisfactory prints, it can be strengthened by slight intensification. If the exposure is made in diffused light — in shadow — then the time given to it may be from one to three seconds, according to the intensity of the light.

While there is a great charm about an outdoor portrait, it must be confessed that unless the sitter is in the

first flush of youth, the resulting picture is not always a flattering one. The brilliant light out-of-doors shows every defect, wrinkle, and sign of age so distinctly, that in order to make a picture which shall more nearly approximate the subdued lighting which so kindly conceals the facial blemishes of the subject of an indoor portrait, one must use either one of the soft-focus lenses — now so popular for both outdoor and indoor work — or must soften the focus somewhat. To do this satisfactorily, one should first focus very sharply on the features, then rack the lens out or in just enough to soften, without blurring the outlines. In this way one will get a truer likeness, for in looking at a person one does not see all the tiny blemishes which the sharply-defining lens portrays so strongly.

The attractiveness and artistic merit of an out-of-door portrait depends, almost wholly, upon the surroundings included in the picture. A beginner in out-of-door portraiture usually makes an unhappy choice of a background. An amateur who has become very successful in this kind of portraiture said that before beginning serious work, he made many experimental negatives in order to know how to choose a background when his work was to be done in unfamiliar surroundings. These negatives were simply studies of different settings to ascertain their fitness for the background of a portrait. By this practical plan of self-education he became an expert in the selection of harmonious surroundings for his subjects.





THE FAIRY WOODS

THIRD PRIZE — WOODS IN WINTER

JOHN WRAY

Dense shrubbery does not make a good background unless the leaves are very translucent, and even then one should use orthochromatic plates to obtain true color-values. Otherwise, the background will be a muddy-looking mass of shadows without detail. A bank of a stream, such as that chosen by Dr. Ruzicka for his picture reproduced in this number of PHOTO-ERA, makes an attractive setting for an out-of-door portrait. So does a knoll under a tree from which there is an outlook across sunny meadows and toward distant hills. The background of all others to be avoided is the side of a clapboarded house; yet it is the one which the beginner often chooses. One would think that this inartistic setting would have been abandoned long ago, as has been the head-rest and the once-ubiquitous curtain, but that it still is used, and not by a beginner either, is shown in a recent group-portrait of the head of the nation and his family, the background of which is the side of a clapboarded house.

Outdoor portraiture never should be undertaken in a haphazard manner. One should have some definite aim in view and know what effect he wishes to obtain. More invention and originality can be shown in figure-studies than in the portrayal of any other subject, and it is the unconventional and the original for which one should strive. By unconventional is not meant bizarre or *outré* poses. As for originality, there are comparatively few individuals who really can originate. Most persons prefer to copy the ideas and methods of others in every department of art and letters. In photography, if one amateur achieves a success through his original ideas and his intelligent use of the camera, his fellow-craftsmen immediately inquire what lens he used, what kind of developer, or what printing-medium — believing that the success lay in the tools rather than in the way in which they were used; but the success of any undertaking depends not so much upon the superior equipment as it does upon the skill employed.

## Hydrochinon and Metol

AMONG the modern developers which have attained a permanent place for themselves are hydrochinon and metol. Combined in one solution they make a developer which is the favorite of many workers. It does not stain the plate, and by varying the proportions of the two agents, a negative of almost any degree of density, of softness or of contrast, may be produced at the will of the amateur.

Hydrochinon, hydrokinone, and quinol are one and the same thing. When combined with metol the initials only are used for the commercial preparation, thus: M. Q. — metol-quinol. Hydrochinon is usually in the form of very white, needle-like crystals, which are easily dissolved in water. In dry state the crystals will keep indefinitely, but in solution deterioration takes place quickly. If, however, the bottles are closed with glass-stoppers, or if melted paraffin wax is poured over the cork, the solution will keep for some weeks. By itself, hydrochinon is not a very satisfactory developer because its action is slow, and it is very susceptible to changes of temperature. If the solution falls much below 65° the developer sometimes ceases to act almost entirely. To hasten development caustic soda is added to the solution. If one wishes a negative with sharp contrasts and with excellent printing-qualities — which is the kind of negative liked for news- and commercial-photography — hydrochinon will produce such a negative. A formula which is considered one of the best for this purpose is made as follows: No. 1. Hydrochinon, 40 grains; sodium sulphite (anhydrous), 120 grains; citric acid, 15 grains; water, 9 oz. Mix the ingredients in the order given and add enough more water to make the solution up to ten ounces. No. 2. Caustic soda, 40 grains; water, 5 oz. To use, take equal parts of each solution, and for each ounce of the combined solutions, add an ounce of water.

Metol is a white, crystalline powder which keeps



IN THE WOODS  
PAUL P. KIMBALL  
SECOND PRIZE — WOODS IN WINTER

LATE AFTERNOON  
JAMES THOMSON  
HONORABLE MENTION — WOODS IN WINTER



R. A. DOWD  
HONORABLE MENTION  
WOODS IN WINTER



indefinitely in its original state, and in solution will keep for several months provided a preservative is added to the liquid. The action of metol on the sensitive plate is very rapid. It brings up the image quickly all over the plate, and one not familiar with its character would think that his plate had been overexposed. But though the image appears so quickly the plate is slow in gaining density, and must be left in the developer until detail has disappeared almost entirely. The rapid appearance of the image and the slow gain in density has led these who have not given metol a thorough trial, to think that metol alone will not give density to a negative. This is a false impression, for if the metol is allowed to act long enough on the film it will give as good density as almost any other developer, and it has this advantage in its favor, it does not bring out the highlights at the expense of the shadows.

Metol when combined with sodium sulphite and sodium carbonate is an ideal developer for portraits. The following formula will give most satisfactory results: No. 1. Metol, 37 grains; sodium sulphite (anhydrous), 150 grains; water, 5 oz. No. 2. Sodium carbonate (anhy-

drous), 150 grains; potassium bromide, 3 grains; water, 5 oz. For use, take an ounce of each solution and an ounce of water. Keep the bottle which contains the metol tightly corked to avoid oxidization of its contents. If one wishes to make a one-solution developer for immediate use, dissolve the ingredients for the two solutions in the order given, and use one half the amount of chemicals and one half the quantity of water. The addition of water will make the quantity up to ten ounces, which is enough to develop a dozen or more plates.

When metol and hydrochinon are combined, one has a developer that is almost ideal in its action. The metol brings up detail in the shadows, though not so quickly as when used alone. The hydrochinon acts on the image to increase its density, and thus one has a negative with soft but pleasing contrasts, good detail in the shadows, and dense enough to make an excellent printer for almost any kind of printing-medium. A developer which will give detail, with soft contrasts, is made as follows: Metol, 25 grains; hydrochinon, 20 grains; sodium sulphite and sodium carbonate, each 125 grains; potassium bromide, 12 grains; water, 10 oz. To use, take equal

THE PLUMBER  
HARRY V. SEEVERS  
THIRD PRIZE  
BEGINNERS' CONTEST  
GENERAL — INDOORS



parts of the solution and of water. To obtain stronger contrasts reverse the amounts given for the metol and hydrochinon and take 20 grains of metol and 25 of hydrochinon.

Metol-hydrochinon is one of the most satisfactory developers for developing-papers, either gaslight or bromide. It will not stain the paper, brings up the image quickly and evenly, and gives a bright print. A formula for gaslight-papers is as follows: Metol, 10 grains; hydrochinon, 30 grains; sodium sulphite (anhydrous), 88 grains; sodium carbonate (anhydrous), 88 grains; potassium bromide, 3 grains; water, 10 oz. For use, take one ounce of water to one ounce of the developer. In certain cases the developer may be used full strength, and the prints developed in it will be of a rich blue-black.

For the best results on bromide paper the quantity of metol is increased and that of hydrochinon diminished, two grains of metol being used to each grain of hydrochinon. The following formula will produce a print with fine gradations of lights and shadows: Metol, 25 grains; hydrochinon, 12½ grains; sodium sulphite (anhydrous), 120 grains; potassium bromide, 5 grains; sodium carbonate (anhydrous), 120 grains; water, 10 oz. The developer may be used full strength, or, for a softer print, it may be diluted one half.

A print with soft gradations of lights and shadows may be made from a negative with strong contrasts, by developing it with three grains or a little more of metol to each grain of hydrochinon. Make up the solution as follows: Metol, 25 grains; hydrochinon, 7½ grains; sodium sulphite (anhydrous) and sodium carbonate (anhydrous), each 120 grains; potassium bromide, 2 grains; water, 10 oz.

When one has become familiar with the character of these two developers—metol and hydrochinon—he will be able to combine them so as to produce negatives of almost any quality, from one with strong contrasts to one with the softest and most delicate gradations of lights and shadows.

### What's the Hurry?

In olden times when matches were unknown the housemother had to preserve over-night live coals enough to start the morning's fire. If she was so unfortunate as to find nothing but dead ashes, in the morning, on her hearth, she must resort to flint, steel and tinder, or else beg the gift of coals from her nearest neighbor. The latter course was the one usually chosen and the boy of the family was dispatched with a small, iron-kettle half-filled with ashes, on which the borrowed coals were deposited, covered with ashes, and the borrower made all speed in order to reach home before the coals could have a chance to die. This hasty journey to and fro gave rise to a local query. If one came to a house and refused to tarry, he was asked, "What's your hurry? Have you come after fire?"

In the case of the fire-borrower great haste was necessary, but in most pursuits haste is a hindrance rather than a furtherance of one's work.

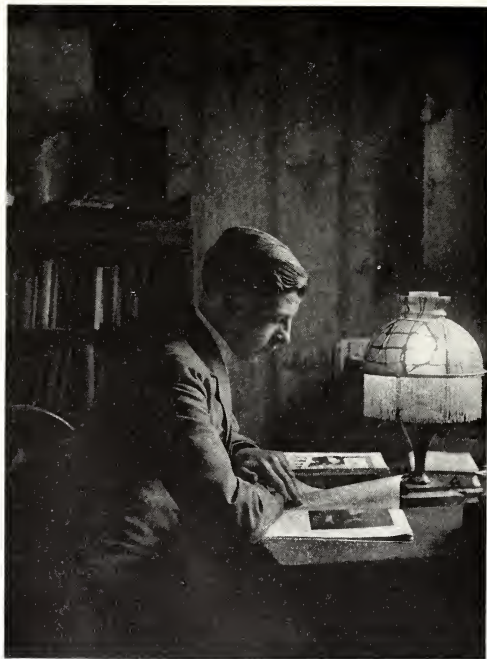
This is very true of photography, and one great reason of failures to get worth-while pictures is the inordinate speed which the amateur believes necessary in his photographic work.

The point emphasized by the advertisers of lenses shutters and plates is the great speed of each, and the innocent amateur who reads these alluring advertisements—and where is one who does not?—becomes impressed with the idea that the great desideratum to be sought for in photography is speed, speed, speed!

There is no need of haste when one makes pictures, unless he is engaged to make records of races or similar subjects which require great speed. Neither does one need the most sensitive plates, the most rapid exposures possible with his shutter, nor an ultra-rapid lens.

The beginner is advised not to use the fastest plates, nor to set his shutter at the highest rate of speed. A Cramer Banner or any plate or film included in its class (see Table of Plate-Speeds) is to be greatly preferred to





an extra-rapid plate. Even on dull and cloudy days the slower plate with the slower exposure will gather detail which the fast plate with its infinitesimal time of exposure will fail to catch, and the resulting negative will have all those soft gradations about which we hear so much.

One should not try to see how many exposures he can make in a given length of time, but should endeavor to make of the subject chosen the very best picture of which his knowledge of art and technique make him capable. If one exposes only one plate in an afternoon, but thereby gets a negative with good detail, beautiful lights and shadows, and withal a pleasing composition, he may be well pleased with what he has accomplished.

From this negative he may make a great variety of prints, for such a negative will make a good picture no matter what printing-paper is used, whether it be P.O.P.; gaslight; bromide; carbon; gum-bichromate or any other printing-medium, and each print will have a different character.

A collection of inferior negatives will not add to an amateur's reputation, but one negative, good in technique and excellent in composition, is to him what the fact of his being an Englishman was to Sir Joseph Porter, K.C.B., of Pinafore fame — "It is glorious to his credit."

### Single-Solution Intensifier

THE usual method employed to intensify a negative is to bleach it first in mercuric chloride, then to blacken the image by some chemical, such as ammonia, sodium sulphite, etc. An intensifier which does away with both bleaching and blackening is mercuric iodide. Mercuric iodide is a salt, bright red in color. It is not easily soluble in water, but is easily dissolved in a solution of sodium sulphite. Mercuric iodide may be formed by combining mercuric chloride and potassium iodide. A 2½ per cent solution of mercuric chloride is prepared, and a ten per cent solution of potassium iodide. To make mercuric iodide, take four ounces of the mercuric chloride solution and ten drams of the potassium iodide solution and ten ounces of water. The plate to be intensified is placed, film side up, in a tray and covered with the liquid. Intensification proceeds slowly and evenly. To examine the plate, one should use a plate-lifter to remove it from the tray. When intensification has been carried far enough the plate is rinsed and placed for five minutes in a tray containing a weak solution of muriatic acid. Let it remain in this for five minutes, then wash well and dry. Re-develop if the plate is not dense enough.



## The Round Robin Guild Monthly Competitions

*Closing the last day of every month.*

*Address all prints for competition to PHOTO-ERA,  
The Round Robin Guild Competition, 383 Boyl-  
ston St., Boston, U.S.A.*

### Prizes

*First Prize: Value \$10.00.*

*Second Prize: Value \$5.00.*

*Third Prize: Value \$2.50.*

*Honorable Mention: Those whose work is deemed worthy of reproduction with the prize-winning picture, or in later issues, will be given Honorable Mention.*

Prizes may be chosen by the winner, and will be awarded in photographic materials of any nature sold by any dealer or manufacturer who advertises in PHOTO-ERA.

### Rules

1. These competitions are free and open to all photographers, whether or not subscribers to PHOTO-ERA.

2. As many prints as desired, in any medium except blue-print, may be entered, but they must represent the unaided work of the competitor from start to finish, and must be artistically mounted. Sepia-prints on rough paper are not suitable for reproduction, and such should be accompanied by smooth prints on P. O. P. or black-and-white paper having the same gradations and detail.

3. The right is reserved to withhold from the competitions all prints not up to the PHOTO-ERA standard.

4. A package of prints will not be considered eligible unless return postage at the rate of one cent for each two ounces or fraction is sent with the data.

5. Each print entered must bear the maker's name, address, Guild-number, the title of the picture and the name and month of the competition, and should be accompanied by a letter SENT SEPARATELY, giving full particulars of date, light, plate or film, make, type and focus of lens, stop used, exposure, developer and printing-process. Enclose return-postage in letter.

6. Prints receiving prizes or Honorable Mention become the property of PHOTO-ERA. If suitable, they will be reproduced, full credit in each case being given to the maker.

7. Competitors are requested not to send enlargements greater in size than 8 x 10 or mounts larger than 12 x 15 unless they are packed with double thicknesses of *stiff* corrugated board, not the flexible kind, or with thin wood-vener. Large packages may be sent by express, Section D Rates, very cheaply and with indemnity against loss.

### Subjects for Competition for 1912

April — "Spring-Pictures." Closes May 31.

May — "Decorative Treatment of Shrubs and Flowers." Closes June 30.

June — "Outdoor Portraits." Closes July 31.

July — "Tree-Studies." Closes August 31.

August — "Bridges." Closes September 30.

September — "Outdoor-Sports." Closes October 31.

October — "Street-Scenes." Closes November 30.

November — "Interiors with Figures." Closes Dec. 31.

December — "Cats and Kittens." Closes January 31.

### For 1913

January — "Home-Portraits." Closes February 28.

February — "Flashlights." Closes March 31.

### Awards — Woods in Winter

*First Prize: Margaret E. Memis.*

*Second Prize: Paul P. Kimball.*

*Third Prize: John Wray.*

*Honorable Mention: Dr. M. M. Bell, E. C. Bradbury, R. A. Dowd, Theo N. Graser, Herbert A. Hall, Howard A. Hess, W. B. Howe, W. I. Imlach, T. W. Kilmer, Charles Loebner, Joseph Maerz, Fred. W. Sill, Ira A. Sisson, Emil Sprauer, E. P. Tiukhau, Heywood Whaples.*

## BEGINNERS' COLUMN

### Quarterly Contests for Beginners

*In these contests all Guild members are eligible PROVIDED THEY HAVE NEVER RECEIVED ANY PRIZES OR HONORABLE MENTIONS in the past, FROM ANY SOURCE, AND PROVIDED ALSO THAT THEY HAVE NOT BEEN MAKING PHOTOGRAPHS MORE THAN ONE YEAR.*

All prints submitted, except prize-winners, will be returned if postage is sent in a separate letter with the data. See rules 4 and 5 in opposite column.

### Prizes

*First Prize: Value \$5.00.*

*Second Prize: Value \$2.50.*

*Third Prize: Value \$1.50.*

*Honorable Mention: Those whose work is worthy will be given Honorable Mention.*

### Subjects for Competition

Landscapes with Figures. Closes July 15, 1912.

Summer-Scenes. Closes October 15, 1912.

Street-Scenes. Closes January 15, 1913.

### Awards — Beginners' Competition

#### General — Indoors

*First Prize: A. B. Case.*

*Second Prize: John Toole.*

*Third Prize: Harry S. Seevers.*

*Honorable Mention: Will E. Garrison, R. McGeady.*

#### Notice to Guilders

THE attention of members of the Guild is called to the change of subject for the August competition, which now is "Bridges" instead of "Outdoor-Sports" as announced at the beginning of the year. The subject for October, "Autumn-Scenes" has been withdrawn. "Outdoor-Sports" transferred to the September, and "Street-Scenes" to the October competition.

Hereafter all unmounted prints sent to the competitions will be returned at once. All prints must be mounted and each print marked with the sender's name and address. Pictures printed on postcards will not be admitted to either the monthly or the beginners' competitions. Picture-postcards are common property. They are sent from one end of the land to the other, are sold to dealers, and when reproduced in a magazine are not a novelty. Therefore, the Editor has decided to exclude from the competitions all pictures made on postcards. The subjects of pictures should be new, not reproductions that have become familiar through the medium of the ubiquitous postcard.



FAMILY-CARES  
JOHN E. TOOLE  
SECOND PRIZE  
BEGINNERS' CONTEST  
GENERAL — INDOORS

### Answers to Correspondents

*Readers wishing information upon any point in connection with their photographic work are invited to make use of this department. Address all inquiries to ELIZABETH FLINT WADE, 743 East 27th Street, Paterson, N. J. If a personal reply is desired, a self-addressed, stamped envelope must be enclosed.*

D. S. C. — **Corrosive sublimate** is another name for **Mercuric Bichloride**. It is used to intensify negatives. It is very poisonous and must be handled with care. It burns the skin if it comes in contact with it, and will eat holes in clothing. The reason why your negatives show a yellow stain after a few months is because they were improperly fixed and washed. The hypo should be as strong as one to four, and the plate should be thoroughly washed to eliminate all traces of hypo.

F. G. I. — The term **Flatness of Field** is used to express the power of a lens to reproduce the lines in the middle of the scene, and those at the sides to conform to the rules of perspective and also to have them of equal distinctness. In the print which you enclose the diverging lines of the building are caused by the camera not having been held level, but was pointed upward. The back of the camera should always be horizontal, and not at an angle, for though the camera be tilted only a little, the lines in the resulting picture will not be rectilinear.

ARTHUR HOLDEN. — To make a **Line-Drawing** from a **Print**, trace with waterproof ink all the parts of the picture that are wanted in the drawing. Let the ink remain for a few hours to dry perfectly, then place the print in a tray and flow over it a solution prepared as follows: Thiocarbamide, 10 grains; citric acid, 5 grains; water, 5 oz. This solution will bleach all parts of the print that are not protected with the waterproof ink. When the bleaching is complete the print will have the appearance of a line drawing. One may make some very attractive pictures by this method, which is also useful when one wishes to eliminate some objectionable part of a negative, as what is not desired in the resulting-print may be bleached out of it.

FRANCES, H. R. — The **Time of Exposure** for a **Moonlight Picture** or a picture by moonlight, varies according to the brilliancy of the moonlight. The picture in the May PHOTO-ERA, by Mrs. Anna M. Shurtleff, had an exposure of half an hour. The moonlight was very brilliant and there was snow on the ground so that the light was very bright. You could expose a plate for an hour by moonlight on a summer's night without danger of over-exposure.

ELSIE RHODES. — A **Salve** for the **Cure of Metol Poisoning** is made as follows: Lethyol, 1 oz.; lanoline, 1 oz.; vaseline, 1½ oz.; boric acid, 2 oz. If the poisoning is very severe it would be wise to consult your physician. If the tips of the fingers, only, are affected, this salve will cure them quickly. As a precaution against further trouble of this kind use rubber fingertips when developing plates. There is a paste called Nostane which if rubbed on the hands before one begins to develop will prevent stains on the hands and also any possible injury from contact of chemicals with the skin.

A. J. R. — An **Article** on **Chemical Solutions** was published in PHOTO-ERA September, 1910, and if you refer to this number you will find the answer to your question. As you have a file of the magazines for the three years just past, why not index them? Then you will have no trouble to find any information that they contain when you have need for it.

GEORGE N. — A **Formula** for an **Iron Perchloride Reducer** allows ten grains of the perchloride to one ounce of water. The negative to be reduced is washed and placed in the iron solution for one minute, then is rinsed and placed in a hypo bath of the strength used for fixing plates. If it is not sufficiently reduced when it is taken from the hypo, repeat the operation.

CARL MASTEN. — The **Yellow Stains** on your **Prints** is due to the fact that they were insufficiently fixed. The use of the hypo in the fixing-bath is to dissolve out all the unused silver-salts, but if the solution is not strong enough to do so the silver-salts are changed into silver sulphide, a compound which it is almost impossible to remove from the paper. The wise thing to do is to throw away the prints and make duplicates. If, however, you have not the negatives, you can make paper negatives from these prints and use them in place of those which have been destroyed. The yellow stain will be an advantage in the printing as it will hold back the action of the light and you will get better negatives.

DAVID L. — To **Photograph Line Drawings** use a process plate and develop the negative with hydrochinon. This developing-agent produces contrast, and will be found the best to render the lines distinctly. The negative which you enclose is very much underdeveloped. Intensify it with mercuric chloride or with a single-solution intensifier such as mercuric iodide. Intensifiers may be bought prepared ready for use, and are very satisfactory in their action.

ARTHUR L. H. — To **Copy a Photograph** means that the photograph itself is to be photographed. The subject must be evenly lighted, and the best light is diffused daylight out-of-doors. A copy made in the sunshine instead of the shade is quite likely to show the defects in the paper, and, unless the surface is smooth, the grain of the paper will also show in the copy. The picture to be copied must be on the same horizontal plane as the plate.

JANE LEWIS. — Use a **Paper Sensitized for Soft Contrasts** and you will get a much better picture. Your negative has such harsh contrasts that when you print on a paper sensitized for strong contrasts you simply intensify the sharp contrasts in your negative. One should study the different papers and choose the one the characteristics of which seem best adapted to the negative in use.

GRACE FORBUSH. — Yes, you can use the ordinary **Sensitive Plate** for a **Lantern-Slide**, but it is better to use the plate prepared for slides. The glass is thinner, the image is clearer, and the emulsion with which it is coated is slower — all important factors and contribute to the character of the slide.

MORRIS TEALE. — The **Tabloid** form of **Chemicals** is doubtless what you mean when you speak of lozenge developers. For the traveling photographer tabloids are the most convenient and also the cleanest way in which to carry his photographic chemicals, as they take up very little room and, dissolved in water, are at once ready for use.

H. G. L. — To **Remove Retouching-Varnish** from a negative, dip a tuft of cotton in methylated spirits and rub the film of the negative very gently. If the negative has been varnished all over, it may be laid in a tray and covered with the spirits. Alcohol will remove varnish which has been very recently applied. Do not use turpentine as you suggest.

H. W. J. — By **Guild Number** is meant the number given to an amateur when he joins the Guild and indicates to him how many members were already members of the Guild. If your number was 2421 it shows that there were already 2420 members in the Guild and your joining it made the number 2421, which is your Guild number.

FLORA S. H. — By all means **Take Films Instead of Plates** to carry on your journey abroad. It will not be necessary to take with you all that you may possibly need, for you may purchase photographic supplies in all the large cities on the Continent. Those which you carry with you should be well protected from damp. Some firms wrap packages for sea voyages in a way to protect them from moisture.

D. S. O. — A **Developer for Printing-Out Paper** is prepared as follows: — Pyro, 20 grains; Metol, 20 grains; Acetic acid, 20 drops; water, 20 oz. To use, take one ounce of the solution and two ounces of water. The image should show only slight definition in the highlights. Overdevelop a little as the tone bleaches somewhat in the hypo. Transfer the print, without previous rinsing, to the hypo-bath, which is made up of hypo, 2 oz.; sodium sulphite,  $\frac{1}{2}$  oz.; water, 20 oz. The dishes in which prints are developed must be clean and, if they are stained, they should be cleaned before they are used, with a dilute solution of muriatic acid.

## Print-Criticism

*Address all prints for criticism, enclosing return postage at the rate of one cent for each two ounces or fraction thereof, to ELIZABETH FLINT WADE, 743 East 27th St., Paterson, N. J. Prints must bear the maker's name and address, and should be accompanied by a letter, sent separately, giving full particulars of date, light, plate or film, stop used, exposure, developer and printing-process.*

THE LILY-POND. E. P. B. — In the foreground of this picture is seen a lily-covered patch of water, in the middle distance the shore of the pond and in the background, which is only slightly removed from the shore, a dense mass of woods through which no light penetrates and no glimpse of sky is seen above the branches of the trees. The picture was evidently taken from a boat, for the camera was too low to get the different objects in their proper planes. The lilies at the edge of the picture are clear and distinct, but the intervening space between them and the shore is much contracted and is a mass of leaves and flowers which are hard for the eye to separate into single objects. The picture is long and narrow and was probably trimmed at both top and bottom and in such a way as to make the dividing line — the shore — run straight across the center, and the amateur has a picture one half of which is a dark mass of shadows and one half a confused collection of leaves and flowers. This print would not be worth criticizing except as a horrible example, because many such pictures come to the editor of the Guild for criticism.

AN ANXIOUS MOMENT. G. A. C. — This is the picture of a little girl standing on the top step of a porch. Her pose is very charming. One hand is holding back her skirts and in the other hand she has a stick of smoking-punk. She is bending forward and looking earnestly into a pail which stands on the step below her. The intent expression on her face shows that she is expecting something exciting to happen and the "something exciting" can be guessed easily, for the day is the Fourth, and the little patriot is celebrating. The lighting of the figure, which was bright sunlight, is excellent, for the worker was careful to stop development before the highlights became dense, and there is a clearness and transparency in the shadows that is very pleasing. The surroundings, however, detract very much from the composition. At each side of the picture is a round white column which rises from the stone walls of the porch and with the open doorway in the background, the steps, the walls and the columns the picture is full of conflicting lines. The Guilder, in explanation of these faults, says: "My sole aim was to get the unconscious, childish grace of attitude so essential for the story I wished to tell." In the pose of the child he has succeeded in carrying out his idea, but the print might be trimmed at the right to cut off the column in the foreground, and at the left nearly up to the second column, and, thus trimmed, the picture would have as good lines as one could expect from the setting chosen for the subject.

IN THE PASTURE. A. S. W. — This is a very interesting picture of a flock of sheep feeding in a pasture, but it is different from most subjects of this kind. Either the farmer had been "salting" his sheep, or else they had found some dainty strips of pasture, for the flock is in two long lines which converge at a group of trees at the right of the picture. This would be a pleasing composition if the amateur had introduced a few delicate clouds into the very white sky. The halftones are good, the point of view well chosen, and the undulating line of woods on the horizon an effective background.

# PHOTOGRAPHIC EXHIBITIONS

Information for publication under this heading is solicited

<i>Society or Title</i>	<i>Date</i>	<i>Place</i>
Eighth American Photographic Salon	May 7-31, 1912	Chicago Art Institute, Chicago.
Eighth American Photographic Salon	June 3-28, 1912	Art Institute, Kansas City, Mo.
Photo-Era Prize-Pictures.	May 15 to June 15	Camera Club, Cedar Rapids, Ia.
Elias Goldensky Collection	June 1-15, 1912	Ryerson Library, Grand Rapids, Mich.
London Salon of Photography	Sept. 7 to Oct. 19, 1912	5a, Pall Mall East, London, Eng.
International Exhibition		Bertram Park, Hon. Secretary.

## Notes on the Use of Exposure-Meters

For those who wish to use a meter that is accurate in all conditions, we can recommend both the Wynne and Watkins. Both depend on the tinting of a sensitive paper to a standard shade, thus giving the exact actinic value of the light. Full directions for use are given with each outfit and the manipulation is very simple. The only thing to remember is that, being sensitive to atmospheric conditions, the test-papers do not always change to the exact color of the shade-guide. For this

reason the depth of color and not merely the shade itself should be judged. An actinometer or exposure-meter is a very useful adjunct to one's camera outfit, for it is so constructed that it measures the correct time of exposure under different conditions of light, speed of plate and size of stop used.

We are sure the reader cannot do better than to familiarize himself with the practical and lucidly-written article on the use of exposure-meters, by M. D. Miller, expressly written for this magazine. It was printed in full in the January, 1912, issue.

## Plate-Speeds for Exposure-Guide

Class-numbers. No. 1, Photo-Era. No. 2, Wynne. No. 3, Watkins

Class 1/3, P. E. 156, Wy. 350, Wa.	Kodak N. C. Film	Class 2, P. E. 78, Wy. 120 Wa.
Lumière Sigma	Kodoid	Cramer Medium Iso
Class 1/2, P. E. 128, Wy. 250, Wa.	Lumière Film and Blue Label	Ilford Rapid Chromatic
Barnet Super-Speed Ortho	Magnet	Ilford Special Rapid
Ilford Monarch	Premo Film Pack	Imperial Special Rapid
Magnet Ortho	Seed Gilt Edge 27	Lumière Panchro C
Seed Gilt Edge 30	Standard Imperial Portrait	
Class 3/4, P. E. 120, Wy. 200, Wa.	Standard Polychrome	Class 3, P. E. 64, Wy. 90, Wa.
Barnet Red Seal	Stanley Regular	Barnet Medium
Defender Vulcan	Wellington Film	Barnet Ortho Medium
Ilford Zenith	Wellington Speedy	Hammer Fast
Imperial Flashlight	Wellington Iso Speedy	Seed 23
Eastman Speed-Film	Class 1 1/4, P. E. 90, Wy. 180, Wa.	Wellington Landscape
Seed Color-Value	Cramer Banner X	Stanley Commercial
Vulcan Film	Cramer Instantaneous Iso	Ilford Chromatic
Wellington Anti-Screen	Cramer Isonon	Ilford Empress
Wellington 'Extra Speedy	Cramer Spectrum	Cramer Trichromatic
Class 1, P. E. 111, Wy. 180, Wa.	Eastman Extra Rapid	
American	Hammer Extra Fast	Class 5, P. E. 56, Wy. 60, Wa.
Anso Film, N. C. and Vidal	Hammer Extra Fast Ortho	Cramer Commercial
Barnet Extra Rapid	Hammer Non-Halation	Hammer Slow
Barnet Ortho Extra Rapid	Hammer Non-Halation Ortho	Hammer Slow Ortho
Barnet Studio	Seed 20x	Wellington Ortho Process
Cramer Crown	Seed C. Ortho	
Defender Ortho	Seed L. Ortho	Class 8, P. E. 39, Wy. 30, Wa.
Defender Ortho, N.-H.	Seed Non-Halation	Cramer Slow Iso
Ensign Film	Seed Non-Halation Ortho	Cramer Slow Iso Non-Halation
Hammer Special Extra Fast	Standard Extra	Ilford Ordinary
Imperial Special Sensitive	Standard Orthonon	Cramer Contrast
Imperial Non-Filter	Class 1 1/2, P. E. 84, Wy. 160, Wa.	Ilford Halftone
Imperial Orthochrome Special Sensitive	Cramer Anchor	Seed Process
	Lumière Ortho A	
	Lumière Ortho B	Class 100, P. E. 11, Wy. 3, Wa.
		Lumière Autochrome

# Exposure Guide for June

Calculated to give Full Shadow-detail, at Sea-Level, 42° N. Lat.

For altitudes up to 5000 feet no change need be made. From 5000 to 8000 feet take  $\frac{3}{4}$  of time in table. From 8000 to 12000 feet use  $\frac{1}{2}$  of exposure in table.

Exposure for average landscapes with light foreground, river-scenes, light-colored buildings, monuments, snow-scenes with trees in foreground. For use with Class I plates, stop F/8 or U. S. 4. For other plates, or stops, see tables.

For other stops multiply by the number in third column

Hour	Bright Sun	Sun Shining Through Light Clouds	Diffused Light	Dull	Very Dull	F/4	U. S. 1	× 1/4
9 A.M. and 3 P.M.	1/50	1/40	1/20	1/10	1/5	F/5.6	U. S. 2	× 1/2
8-9 A.M. and 3-4 P.M.	1/30	1/25	1/12	1/6	1/3	F/6.3	U. S. 2.4	× 5/8
7-8 A.M. and 4-5 P.M.	1/20	1/15	1/8	1/4	1/2	F/7	U. S. 3	× 3/4
6-7 A.M. and 5-6 P.M.	1/15	1/10	1/4	1/3	2/3	F/11	U. S. 8	× 2
5-6 A.M. and 6-7 P.M.	1/10*	1/5*	1/3*	2/3*	1*	F/16	U. S. 16	× 4
						F/22	U. S. 32	× 8
						F/32	U. S. 64	× 16

The exposures given are approximately correct, provided the shutter-speeds are accurately marked. In case the results are not just what you want, use the tables merely as a basis and increase or decrease the exposure to fit the conditions under which one works. Whenever possible keep the shutter-speed uniform and vary the amount of light when necessary by changing the stop.

\*These figures must be increased up to five times if light is inclined to be yellow or red. Latitude 60° N. ×  $1\frac{1}{4}$ ; 55° × 1; 52° × 1; 30° ×  $\frac{1}{2}$ .

**SUBJECTS.** For other subjects, multiply the exposure for average landscape by the number given for the class of subject.

**1/8 Studies of sky and white clouds.**

**1/4 Open views of sea and sky;** very distant landscapes; studies of rather heavy clouds; sunset- and sunrise-studies.

**1 2 Open landscapes without foreground;** open beach, harbor- and shipping-scenes; yachts under sail; very light-colored objects; studies of dark clouds; snow-scenes with no dark objects; most telephoto subjects outdoors; wooded hills not far distant from lens.

**2 Landscapes with medium foreground;** landscapes in fog or mist; buildings showing both sunny and shady sides; well-lighted street-scenes; persons, animals and moving objects at least thirty feet away from the camera.

**4 Landscapes with heavy foreground;** buildings or trees occupying most of the picture; brook-scenes with heavy foliage; shipping about the docks; red-brick buildings and other dark objects; groups outdoors in the shade.

**8 Portraits outdoors in the shade;** very dark near objects, particularly when the image of the object nearly fills the plate and full shadow-detail is required.

**16 Badly-lighted river-banks,** ravines, to glades and under the trees. **Wood-48 interiors** not open to sky. **Average indoor portraits** in well-lighted room, light surroundings.

## Example:

The factors that determine correct exposure are, first, the strength of light; second, the amount of light and dark in the subject; third, speed of plate or film; fourth, the size of diaphragm used. To photograph an open landscape, without figures, in June, 4 P.M., bright sunshine, with plate from Class I, R. R. Lens, stop F/8 (or U. S. 4). In the table look for "hour," and under the column headed "Bright Sunshine," note time of exposure, 1/20 second. If a smaller stop is used, for instance, F/16, then to calculate time of exposure multiply the average time given for the F/8 stop by the number in the third column of "Table for Other Stops," opposite the diaphragm chosen. The number opposite F/16 is 4. Multiply  $1/20 \times 4 = 1/5$ . Hence, exposure will be 1/5 second.

For other plates consult Plate-Speeds Tables. If a plate from Class 1/2 is used, multiply the time given for average exposure, F/8 Class I, by the number of the class.  $1/40 \times 1/2 = 1/80$ . Hence, exposure will be 1/80 second.

**PLATES.** When plates other than those in Class I are used, the exposure indicated above must be multiplied by the number given at the head of the class of plates.



# THE CRUCIBLE

A MONTHLY DIGEST OF FACTS FOR PRACTICAL WORKERS

*With Reviews of Foreign Progress and Investigation*

Edited by WILFRED A. FRENCH, Ph. D.

Readers are encouraged to contribute their favorite methods for publication in this department  
Address all such communications to The Crucible, PHOTO-ERA, 383 Boylston Street, Boston

## Brown Tones on Gaslight-Paper

THE tones of gaslight-prints have been, until recently, in black and gray-black, but now they may be produced in warm browns and sepias which in color and surface are not distinguished, easily, from prints on printing-out paper. Special-combination developers prepared to obtain brown tones on gaslight-paper are put up by certain firms at prices which cannot be called very cheap. Dr. E. W. Büchler in *Photographische Rundschau* relates the result of his experiments along this line. He says that for several years he has used pyrocatechin exclusively, in his work, with or without the addition of sodium sulphite, its use being dependent on the tone which he wished to obtain. He found, on investigation, that those developers advertised to give special tones on gaslight-papers are nothing more than a simple, ten per cent solution of pyro catechin in water, to which the user is directed to add a certain amount of a solution of sodium carbonate. Potassium solutions are to be avoided in this case, as they have a tendency to give black tones. It should be noted that when developing with pyrocatechin without sulphite, longer exposure ought to be given than when metol is used. It may also be remarked that pyrocatechin without sulphite is excellent for tank-development and for diapositives. As a developer for paper, however, it has one drawback, which really depends upon the quality of the paper — it gives to the paper a sort of brownish tinge that is not wholly removed by the acid fixing-bath. This can be done, however, after a thorough washing, by placing the prints in a very weak bath of potassium permanganate until they turn slightly yellow, then washing them in a weak bath of sodium bisulphite, finally giving them a thorough washing in water. This treatment has a slightly-weakening effect.

## Gelatine Relief-Pictures

PHOTOGRAPHS in relief are produced by sensitizing a coat of gelatine with a solution of potassium bichromate, which, after drying, is exposed under a negative and then placed in cold water to swell. A revival of interest in the subject has been aroused by Luppö-Cramer's investigations, says the *Photographische Rundschau*, that gentleman having found that common gelatine is itself sensitive to light. A warm solution of gelatine is poured on a leveled glass-plate. When dry it forms a film about the thickness of a postcard, and its sensitiveness can be verified easily, by exposing it to the light under a strong negative in a printing-frame for several days or weeks. If the plate is then soaked in water, the gelatine absorbs the moisture unevenly and faint traces of the picture will appear in relief. Of course, in order to obtain a stronger impression, the bichromatizing of the gelatine-coat is necessary. This process is put into practical use in electric picture-telegraphy; and also to produce relief-models in plaster, clay, etc., it is certainly worthy of more attention than it has received, since it calls for no special apparatus and is very simple to manipulate.

## Developing Autochrome Plates in Bright Red Light

IN order to be able to develop Autochrome and similar plates in a clearer light, F. Dillaye says, in the *Bulletin* of the Belgian Photographic Association, that he destroys the color-sensitiveness of the plates before development by immersing them for two minutes in the following bath:

Water .....	100 parts
Potassium bromide (10% sol.) .....	10 parts
Sodium bisulphite (commercial sol.) .....	2 parts

Of course the darkroom light must be as weak as possible when the plates are taken from the holder and placed in the solution, and the tray must be covered. In two minutes the desensitizing is effected and the plate then can be brought into the ordinary red light (Mr. Dillaye recommends a plain red glass covered with a red ground-glass), briefly rinsed and then developed — control of the operation being obtained, first, by reflected and then by transmitted light, so that the development is no longer automatic.

The writer recommends that development should be stopped when the plate, by transmitted light, appears to be uniformly translucent and neither negative nor positive. This condition is the best for pictures in which the objects are sharp and vigorous, as in sunlight. In cases of more uniform lighting, it is advisable to continue development until the lighter parts begin to look like a positive.

## Pyrocatechin Developer

"PYROCATECHIN, which on its first announcement as a developer had a somewhat cold reception, is now regarded as one of the most popular reducing agents," says Prof. E. Hameke in the *Photographische Rundschau*. "For very short exposures Professor von Hübl prefers it to glycin, as it is softer-working and is not so much inclined to strong contrasts as the latter. For over-exposed plates, however, Professor Hübl uses glycin in preference. Eder recommends pyrocatechin with potassium carbonate as being clear-working and easily controlled; and with caustic soda as an excellent rapid developer. The writers mentioned give recipes for using pyrocatechin in various combinations, but we do not find among them the following of mine, without sulphite, which I have found very good:

Solution I. Pyrocatechin .....	77 grains
Water .....	8 1/4 oz.
Solution II. Potassium carbonate .....	385 grains
Water .....	8 1/4 oz.

For use these are to be mixed in equal parts. It gives very clear, soft, and at the same time finely-graded negatives, which in character as well as in color remind one of collodion plates. They have moreover the advantage of printing rapidly, which is of importance in winter."

## LONDON LETTER

CARINE AND WILL A. CADBY

THE entry forms are already out for the International Exhibition of the London Salon of Photography. As I hinted, some months ago, the show will be held in the Galleries of the Society of Painters in Watercolour (Pall Mall, East). In an open letter, just received from the secretary, Mr. Bertram Park, we are told, "The signal success of last year's exhibition has induced the Committee to secure the same gallery for a similar period this year, and there is every prospect of the show being a still greater success."

The latest sending-in day for foreign and Colonial work is August 21 and, as in other years, prints may be delivered mounted only, and those selected will be framed at the expense of the society. The exhibition will remain open from September 7 to October 19 inclusive.

During May the Alpine Club holds its exhibition at its rooms in Savile Row. The scope of these shows has, for the last few years, been enlarged, and the work of outside photographers is welcome, if introduced by a member. The effect has been to improve the artistic quality of the exhibition; but apart from this, there are always some most interesting, and I might say intimate, portrayals of mountains, taken by men—who are climbers first and photographers second—whose devotion to the mountains has induced them to carry cameras into almost inaccessible places and obtain likenesses of grim glaciers and icy peaks.

A really important fact in the photographic world is the absorption of Wratten & Wainwright by Kodak. The names Wratten & Wainwright suggest to English ears all that is most scientific in manufacture of dry-plates. They have been pioneers in the solution of orthochromatic and color-separation problems, and their Panchromatic plates (sensitive to the whole spectrum) are, I believe, known, at least by hearsay, all the world over. C. E. Kenneth Mees, D. Sc. F. C. S., the man who has been instrumental in extending the scientific side of the business, is to continue his researches in a special laboratory now being built by the Kodak Company in Rochester, U. S. A.

There must be something rejuvenating in photographic chemical-research work, for Dr. Mees has the appearance of being at the right end of the twenties and, it is not until one has got into conversation with him, that the stranger realizes he could not have crowded all his erudition into such a short span of life. He will be much missed on this side of the water, for a letter addressed to Wratten & Wainwright for advice about screens or plates always brought an illuminating and suggestive reply from his pen. This is an unauthorized hint for American readers!

However much one may try to preserve an open mind on art-subjects, the exhibition of the Italian Futurist-Painters, at the Sackville Gallery, makes rather a heavy strain on it. One would prefer to understand rather than to criticize, but surely it must need a peculiar kind of understanding to grasp such a picture as "The Jolting Cab," a mass of dark spots, irregular lines and a suggestion of half a wheel. From the point of view of photography these pictures have no message for us except inasmuch that everything we see must influence us, and we may feel, perhaps, that we must not, as the catalog suggests, "obstinately continue to paint (or photograph) objects frozen, and all the static aspects of

Nature . . . aging, and petrifying our art with an obstinate attachment to the past."

The work of Pierre Dubrenil is pretty well world-known by now, and those who are familiar with it may think they know its characteristics, but, when one sees a show of sixty-four of his pictures at the "Amateur Photographer's" Little Gallery in London, one realizes that the artist is more versatile than one thought. Through his work of different years there runs a certain "Leitmotif" which is a delicate and very suggestive treatment of children. It is seen in "Les Quilles," children playing, at battledore and shuttlecock; and again in his "Les Bulles" which was done three years later in 1904. This is, perhaps, the best photograph of bubble-blowing I have ever seen, and one knows how popular the subject is among photographers.

Photographers are always keen on competitions, and many an exhibitor at our important shows has gained the courage to submit his work by having won prizes offered by photographic journals.

The Round Robin Guild Monthly competition in the PHOTO-ERA magazine is particularly interesting to English readers, and should also be stimulating, for one sees not only American work, which in subject and treatment is a change, but one has a tiresome suspicion that the prints sent in by the competitors compare favorably with those we are accustomed to see in our English journals. There seems to be, at present, a higher standard of pictorial excellence in the States than over here.

This competition is now an open, international one, whereas, when it started, eight years ago, it included only American and Canadian competitors. However, entries came from England and elsewhere and now are allowed, so that competitors may be sure to receive a fair treatment and unfailing impartiality. An Englishman, Mr. J. Herbert Saunders, of Leeds, has carried off the first prize, in the "Home-Scenes" contest, and among other prize-winners is Mr. H. Y. Simmons, a well-known English pictorialist.

In the competition of the PHOTO-ERA, competitors know that, if their prints appear in the magazine, they will be in good company and up to a high standard. They will know also that their work will be well reproduced. Photographers who do much for the press get hardened in this respect, though even we cannot help a slight wince when we see the snow we have talked about as white, reproduced looking like mud! but the competitor is probably a novice and consequently more sensitive to his print being made to look ridiculous. The first prize in the PHOTO-ERA monthly competitions is ten dollars, and all money-prizes can be taken out in photographic materials. As these are supplied by some English firms as well, it is a convenient arrangement for English competitors.

I am repeating these facts for the sake of English readers who are increasing in number and who have not understood that the competitions in PHOTO-ERA are open to all. Announcements of subjects are made a year in advance and are of a character that should appeal to English pictorialists.

Easter is the time when London photographers go out of town cloud-hunting. We cannot reckon on mild weather, for there are sure to be winds, but, as a rule, there is the chance to get good skies with rolling-masses of clouds, and we photographers all know the value of a good sky to any outdoor subject. This Easter, however, most photographers stayed at home to enjoy their skies, for the strike still affects railway-travel. Even before the holidays one felt its effect at the photographic dealers; for though business was brisk, there was not that breathless rush as there is when each assistant is trying to serve ten customers at once.

## BERLIN LETTER

MAX A. R. BRÜNNER

On the first appearance of the automobile it was pointed out how valuable the camera might prove to the man seated within. Now, when air-ships and flying-machines have come into vogue, it has been found that photography can render novel and valuable service to the science of aerotechnics. Societies and magazines interested in the art of flying are offering prizes for photographs taken from aeroplanes, and the Prussian War Ministry, itself, has decided to grant premiums of 200, 300, and 500 Marks, respectively, to the three aviators of German nationality who, from a height of at least 250 meters, make the three photographs which show most distinctly all the chief features of the landscape below. The cinematographic theater is exhibiting, already, motion-pictures made from a sky-point of vantage; and a wonderful film made in France which depicts an exciting hunt, as viewed from an aeroplane, now is being shown in this city. Its sharpness of outline and general clearness is astonishing, and demonstrates to what results this new sphere of photography gives opportunity. Like the War Ministry, our naval authorities also evince their appreciation of the value of photography, for every warship will now be provided with a special camera-outfit, and the pictures will be used to supplement the reports brought home from every part of the globe. The State Naval Secretary has issued printed directions explaining the use of the camera and what class of pictures is desired.

In our club-world, the amalgamation of the largest two German photographic clubs at the close of 1911, as reported in a previous letter, has resulted in the election of new officers, in the revision of the membership-list, and the examination of funds, fees, and inventories. The Freie Photographische Vereinigung, Berlin, held at the close of winter an exhibition of work by its members, medals being presented to the most successful exhibitors.

The lectures on color-photography given at the Camera Club of Vienna attracted large numbers of amateurs, who were delighted with the beauty of the landscapes and portraits shown. This club celebrated its twenty-fifth anniversary several weeks ago. Its history is as follows: In the spring of 1887 several amateurs, whose ability was not regarded as sufficiently high by the well-known Photographische Gesellschaft of Vienna, founded the Klub der Amateur Photographen—Wien, later changed to Kamera-klub. The club became very popular, and at the end of the first year boasted of more than one hundred members. The first decade of the club was of special importance to the fame of its members, for many of them acquired a reputation through its exhibitions. At the end of 1897 the maximum membership of 315 was reached; but as other societies with similar aims had now appeared on the scene, the club faced a crisis, sustaining only a reduction in membership. The annual report of the past year records two exhibitions of members' work only, twenty-four illustrated lectures and nineteen meetings. The present membership is 190. The Viennese Photo-Club comprises 274 members, and gave during the year twenty-two lectures and conducted courses of instruction for beginners. The club sustained a severe loss through the death of its honorary member, Freiherr A. v. Rothschild, of the well-known Rothschild family.

An exhibition entitled, "Woman in Domestic and

Professional Life," was held recently in this city, and is one of the first undertakings of its kind in Germany and elsewhere. The exhibits were limited to articles designed or made by women, or which had reference to their work, and included a section devoted to photography. Several well-known studios, owned and operated by women, sent examples of their best work. Portraits, landscapes, sports, and genre-pictures were exhibited, and the large field of technical, commercial, and scientific photography was also included. It may be interesting to refer to the photographic department of the Institute of the Berlin Lette Society. This is the most prominent photographic school for women in the Empire. The work of the institute occupied the largest space in the photographic section of the exhibition already referred to. The scientific work was of particular interest. The physician, bacteriologist, chemist, and mining-engineer make use of the photographic plate to disclose secrets invisible to the unaided eye. Here woman has become a valuable assistant to man in preparing, photographing, and mounting the various objects, such as sections of muscles, cuticle, cells, and other organic structures, which are stained previously in order to be more readily studied. The Lette School trains Roentgen nurses who fill well-paid positions in our hospitals, their intellectual equipment consisting of a knowledge of anatomy, bacteriology, optics, photography, electricity and chemistry. Pictures illustrative of mineralogy were included, as, for instance, a photograph which showed the proportion of carbon to metal, in steel. This school enjoys the patronage of the German Empress, who is an enthusiastic amateur photographer, but, like most royal practisers of the art, confines herself to snapshotting, the developing and printing being left to professional photo-finishers. The Empress sends most of her orders for photographic work to this school, which she has visited several times. Last year she ordered photographs in natural colors to be taken of the royal castles at Berlin and Potsdam, including the famous Park of Sans-Souci, and these were executed by women-assistants of the Lette School.

Of exhibitions devoted exclusively to photography I should mention, first, the one to be held in Heidelberg, July 14 to 28 (the revised date). It was organized by eight large photographic clubs of South Germany, chiefly from Baden, Württemberg, Bavaria and Hesse. A congress, to include meetings, excursions, inspections, etc., is also to be connected with it. The exhibition itself consists of five groups: (1) studio-work; (2) amateurs; (3) science (with a subdivision for views taken from balloons and aeroplanes); (4) literature and press-work; (5) photographic industry, including foreign products which are carried in stock in this country. The state, municipal authorities, various institutes and clubs have presented a large number of medals and diplomas. Among other attractions may be mentioned the illumination of old Heidelberg Castle, a festival held at the Big Barrel—the celebrated Heidelberg Tum—in the castle, and also steamer-trips on the Neckar. Heidelberg, famous for its university, is situated in a neighborhood rich in natural beauties and historic lore, and has been enshrined often in the songs of German poets. To quote Victor von Scheffel:

"Alt Heidelberg da feine,  
Du Stadt an Ehren reich,  
Am Neckar und am Rheine,  
Kein' andre kommt dir gleich!"

I would suggest that the American camerists who intend to travel in Germany this summer, adjust their itinerary so as to visit Heidelberg on this occasion, when they will see the old Neckar town at her best.

## BOOK-REVIEWS

*Books reviewed in this magazine, or any others our readers may desire, will be furnished by us at the lowest market-prices.*

**HOW TO MAKE GOOD PICTURES.** A book for the amateur photographer. Octavo. 160 pp. Numerous half-tone illustrations from original photographs. Price, 25 cents. Rochester, N. Y.: Eastman Kodak Company. For sale by dealers in photo-supplies.

In response to a general demand for a concise, trustworthy and handy text-book on photography for the amateur, the Eastman Kodak Company has published recently just such a work. The needs of the amateur have been carefully studied and grasped, and are here explained in the clearest possible manner. No conventions have been followed, but rather, the most approved and direct methods conducive to success. The illustrations are numerous, but wisely chosen and emphasize the points presented by the author. We commend, particularly, a series of photographs showing position of camera, operator and model in home-portfolio. They are distinctly an innovation in a photographic text-book, and will be a great help to the beginner. The various operations in practical photography, indoors and out, according to the Kodak system of picture-making, in developing, printing and enlarging, with chapters on artistic composition, home-portfolio, flashlight work and lantern slides are set forth with amazing clearness and precision. For these reasons it is safe to predict an enormous sale of this veritable achievement in photographic literature.

**THE BATTLE OF BASEBALL.** By C. H. Claudy. Including "How I Became a Big-League Pitcher," by Christy Mathewson. Fully illustrated with original, high-speed photographs. Price, \$1.50. New York: Century Company, 1912.

The vast legion of admirers of the great national game is composed of persons of every walk of life, including a goodly number of photographers—amateur and professional. Strangely enough, it took a photographic expert to write the most lucid book published on the subject of baseball. An athlete and a lover of sports, an active thinker and a brilliant writer, Mr. Claudy is eminently fitted to tell the story of baseball in language at once intelligible and pleasing to the fan and to the uninitiated alike. He has performed his task most creditably, and the success of the book is virtually assured. The misplaced sympathy and ill-timed enthusiasm of the fair spectator will cease to embarrass her patient escort after she shall have perused Mr. Claudy's clear exposition of the game, a copy of which will thoughtfully be presented to her.

More brawn and muscle no longer suffice to win games. The sport is now a science and, like the game of chess, baseball calls for mental skill, and for the quickest kind of perception, judgment and action. It is headwork all the time. Plays are planned and executed at high-speed tension and according to codes of private signals. Mr. Claudy, himself an expert ball-player, explains all the intricacies of the game, the "delayed steal," the "hit-and-run," "the double steal" and other resources of a successful baseball team; so that not only the laymen can understand and appreciate the finer points of the game, but the ambitious youngster may become a proficient player with prospects of joining, some day, a great championship team.

**THE SPELL OF FRANCE.** By Caroline A. Mason. Profusely illustrated with special photographs. Price, \$2.50. Boston: L. C. Page & Company, 1912.

The Midi of France produces a magic spell on the mind of every educated person fond of travel. The south of France is replete with architectural monuments of every period, beginning with Imperial Rome. Napoleon III appreciated their historic and artistic worth and, with the aid of the marvelous recreative power of Viollet-le-Duc, caused most of them to be restored. Hence this picturesque region is the Mecca of architects from all over the world. They come in quest of inspiration and find it. The tourist guides his footsteps hither, either to begin or end a visit to the French Riviera. The author has skillfully wrought a web of art, history and romance, and when the fortunate reader has completed the perusal of this engrossing volume, he has formed a vivid and accurate conception of the attractions of a remarkable section of old Europe. A paragraph of the suggestive foreword will serve to justify our admiration of this noble book: "Among the mountains and rivers of Old France; among the mighty remains of an earlier civilization; among its legend-haunted castles, churches and abbeys; among fields of olive and vine, and the roses and nightingales of Provence; among the green pastures and sweet waters of the Pyrennees; and the palms and pines and orange-groves, the sky and air of the Mediterranean shore, the spell was laid upon me."

**HANDBUCH DES VERGRÖßERNS AUF PAPIEREN UND PLATTEN.** Von Prof. Dr. F. Stölze. Herausgegeben von A. Streissler. Mit 98 Abbildungen. 106 pp. Preis: 6 Marks (\$1.50). Halle a. S., Germany: Wilhelm Knapp, 1911.

This is a revised and enlarged edition of Dr. Stölze's original treatise, *The Art of Enlarging*, widely accepted as the most authoritative work on this subject. Among the additions to the present edition are chapters on electric light-sources, also objectives and enlarging-apparatus for artificial light. The entire process of enlarging in all its phases, and its every detail, has been most ably expounded by the author, and by Herr Streissler, who was entrusted with the revision of the work after the death of Dr. Stölze in 1910. The numerous admirable illustrations are obvious proofs of the excellence and completeness with which the task has been accomplished; and practitioners who wish to achieve the best possible practical results in this important and lucrative branch of photography, by the exercise of sure and economical means, will find Dr. Stölze's treatise an infallible guide. Even without a working knowledge of German, the serious student should be able to comprehend the contents of this important work, and in these days of general education will doubtless be able to find a German friend willing to assist. In any event, the work deserves to be translated into English.

**DAS LATENTE BILD (The Latent Image)** is another interesting work by the same publishers; price: Marks, 3.60 (\$6 cents). This is a scientific analysis of the image formed upon the sensitive dryplate or paper. Many theories regarding this extraordinary phenomenon, the latent image, have been investigated and found to be erroneous. The author, Dr. Lüppo-Cramer, the eminent German physicist and investigator, has presented this important question in a very lucid and interesting manner. Those of our readers who are of an inquiring turn of mind, and possess a knowledge of German, will be pleased to follow Dr. Lüppo-Cramer into this domain of investigation and analysis.



# OUR ILLUSTRATIONS

Edited by WILFRED A. FRENCH

THE frontispiece is a superb example of child-portraiture. The Editor supplied the title, for it seemed to him that the little maid must have posed unwillingly, after having been pursued by the artist, to whom she turns an inquisitive glance. Technically, the picture is flawless. It is a triumph of straight photography, untouched by pencil, brush or etching-tool. Data: October, 3 p.m.; half sunlight; near instantaneous; Voigtlander & Son's Portrait Euryscope; 16-inch focus; 18 x 24 cent.; Seed plate; pyro; Trapp and Münch Matte Albumen (Tuma) print; pure platinum-toned.

"Sunny Brook," page 238, has many pleasing qualities but, seemingly, lacks a dominating point of interest, unless it be the foreground, which is very much alive. The curving line of the brook would gain in beauty with the subordination of the reflections at the extreme left, which might have been accomplished in several ways without, however, working on the print. The technique is good and the perspective worthy to be praised. No data.

Dr. Ruzicka, the author of the pleasing outdoor-portrait, page 241, is a master of soft definition and judicious in the use of lenses of this type. Readers of PHOTO-ERA know that he is also a master in pictorial composition, to which this picture bears ample testimony. Note the transparency of the shadows, particularly throughout the entire figure. Data: May, 3.30 p.m.; intense sunlight;  $\frac{1}{10}$  second; Reflex camera, 9 x 12 cent.; Smith lens; 9-inch focus; F/8; Orthonon; Rodinal, 1 to 80; W. & C. platinum.

The delineator of the wandering babe, page 242, made a reputation by pictures of child-life, and is now a full-fledged, busy, professional portraitist, with an increasing prestige. Data: 5 x 7 Graflex camera; Cooke series III lens; stop, F/8;  $\frac{1}{100}$  second exposure.

Page 245 shows the latest likeness of the well-known master of wit and satire. It is an interesting character-study, and highly creditable to the art of W. S. Lively, president of the Southern School of Photography; indeed, Mr. Hubbard considers it one of the best portraits ever made of him, and he has posed to many leading craftsmen throughout the United States. Data: 8 x 10 Century camera; Bausch & Lomb-Zeiss Protar lens; 15 $\frac{1}{2}$ -inch focus; stop, F/6.3; Smith Flash Cabinet; fifteen grains Victor powder; 8 x 10 Seed 26 X; Metol-pyro; Artura print.

"Idylle," page 246, is a pretty view near Dinkelsbühl, probably the quaintest little fifteenth-century spot, not excepting Rothenberg, in all Germany. Data: August, 1 p.m.; full sun;  $\frac{1}{20}$  second; Bush lens; 6-inch focus; stop, F/20; Metolhydro; Höchheimer gum print, enlarged from original 9 x 12 cent. negative.

The interesting group, page 248, received first prize at the sixth annual convention of the Montreal A. A. A. Camera Club. Mr. Rogers exhibited three prints in all. The feeling of sunlight and the transparency of the important shadows have been admirably expressed. Data: July, noon; bright sun;  $\frac{1}{15}$  second; Seed 26 X; Metol-hydro; 6 $\frac{1}{2}$  x 8 $\frac{1}{2}$  Korona View-Camera; Smith lens; 18-inch focus; stop, F/8; Angelo Sepia platinum.

A well-composed picture of sheep or cattle is a rarity, even to-day, and subjects of this kind are not contributed to these pages as freely as formerly. The picture on page 249 was made by Mr. Phillips several

years ago. Its rare pictorial character and broad treatment of the theme justify its appearance here. Data: July afternoon; sun; F. P. Kodak No. 3; No. 0 Goerz lens;  $\frac{1}{25}$  second; Eastman film; pyro; Eastman Bromide enlargement.

Picturesque old courtyards—like the one shown on page 250—are very common in Europe, but are not seen in the ordinary course of travel. The one pictured by the Dutch artist, van Winkoop, is exceptionally attractive. Data: Sept., 11 a.m.; little sun; 1 second; Nettel camera, 9 x 14 cent.; Goerz Celor of 5.40-inch focus; stop F/12; Agfa Chrome Isolar plate, Glycin; N. P. G. print.

Trust the discerning eye of the Parrish sisters to discover a suitable model for one of their strong characterizations! Almost any painter would envy them their success in this particular instance, not only the choice of model, but the moulding of his potential fitness to their original theme, as exemplified on page 251. It is a study of rare psychological power and sympathetic appeal, and well worthy the imaginative faculty of these studious, temperamental workers. Data: 5 x 7 Vulcan plate; time-exposure; facing two windows on a dull day; Etching Black Platinum print.

G. R. Ballance is the Swiss photographer *par excellence*. His activity extends, however, beyond the confines of the Helvetian Republic into Italy, Tyrol, the French Riviera and even as far as Biarritz, that famous winter-resort on the Bay of Biscay, where he recorded a typical marine spectacle, with his well-known skill. Page 253. Data: October, 4 p.m.; Thornton & Pickard half-plate camera; Goerz Dagor; 8 $\frac{1}{4}$ -inch focus; stop, F/8; 6 times ray-filter;  $\frac{1}{40}$  second; Ilford Iso; pyro-soda; C. C. Platinotype print.

The flower-piece, page 255, is one of many admirable prints of this character by Mr. Powers, which have appeared in these pages. Like most of his flower-pictures, the "Chokeberry" (*Pyrus Arbutifolia*) was taken to his studio and photographed there, as apparently superior effects of lighting may thus be obtained than under the strong, diffused and uncontrollable outdoor light. Flower-photographers who are not familiar with Mr. Powers' excellent article on this subject in April, 1912, PHOTO-ERA, should read it. For data concerning this artist's methods of working, new readers are referred to PHOTO-ERA of June, 1911.

As stated elsewhere in this department, well-composed photographs of cattle are not plentiful, but Mr. Schuler's impression, page 256, has obvious pictorial qualities. While the principal cow is well placed, another, or several, would add to the artistic arrangement if seen in the brook, beneath the willows. No data.

William Ludlum, Jr., is an admirable technician, and often displays genuine picture-making ability, as instanced by the unusual tree-subject on page 258. The picture is admirably spaced, and the foreground and distance judiciously differentiated. Data: March, 11 a.m.; good light; 5 x 7 Premo; Velostigmat lens; 7-inch focus; stop U. S.—64; Central plate; pyro; 4 $\frac{1}{4}$  x 6 $\frac{1}{2}$  Prof. Cyko print.

THE National Good Roads Bill for an ocean to ocean highway has passed Congress, and the route will follow the old National Road, passing through Effingham, Ill., from New York City to Los Angeles, California.



## Our Monthly Competition

THE last pictorial subject for competition was one which, if followed too literally, would have yielded results quite monotonous in character. The interpreters therefore construed the theme broadly; so an actual confined wood-interior—bare tree-trunks relieved by patches of snow—was avoided, and attention paid preferably to a clearing, or where the other objects of interest could be legitimately and harmoniously included in the composition. A piece of woods, viewed at considerable distance, a mere dark, characterless mass, might be considered a truthful representation of the subject; but in several instances the woods appeared to perform the part of a background to a stretch of field or meadow covered with snow. They were thus secondary in importance, and, lacking, as they did, pictorial value, they did not seem to fulfil the conditions. In spite of undoubted technical excellence and real significance, these contributions were not deemed eligible by the jury.

Contributors should remember the rules governing these competitions. They are printed in full in each issue.

As already explained, pictures of the type entered by Mrs. Menns, page 261, were within the limits of the classification. Hers is, indeed, a truly pictorial subject, filled with poetic suggestion and managed most judiciously. Data: February, 9.30 A.M.; sun;  $3\frac{1}{4} \times 4\frac{1}{4}$  Soho Reflex; Smith lens; 8-inch focus; F/8;  $\frac{1}{50}$  second; Cramer Inst. Iso; pyro; 10 x 13 P. M. C. No. 7 direct enlargement; amidol development.

The novelty of selection with the truthful values of the virgin ermine-covering of tree and bush justify the poetic title of Mr. Wray's picture, page 262. Note the road which leads into the heart of the woods—the part of the print slightly injured in the reproduction. Data: December, 1911; 10 P.M.; moonlight, gaslight behind tree in foreground, also behind camera; 10 minutes; R. R. lens at F/8; Barnet Super Speed Ortho; pyro-soda; Carbon Velox print  $3\frac{1}{4} \times 4\frac{1}{2}$ .

Despite the irregular appearance of the ground, the open woods, page 263, yield an interesting study. A painting depicting a similar scene, by the eminent American painter, John S. Sargent, was exhibited at the Boston Art Club last winter, and attracted much attention. As a well-arranged composition, however, it impressed the Editor as less satisfactory than Mr. Kimball's picture, in which the opposing masses have been managed admirably, yielding an harmonious, well-balanced result. Data: Feb., 2 P.M.; clear day;  $3\frac{1}{4} \times 4\frac{1}{4}$  Ansco camera; ordinary single lens; snapshot; Eastman N. C. film; hydro; 8 x 10 Normal Cyko Platinum print.

Another example of a picturesque wintry-woods is Mr. James Thompson's picture, page 263. The composition is exceedingly well-balanced, without being forced, and the pervading gloom has been well suggested. Data: Feb. 27, 1912; late afternoon; 4 x 5 Seneca camera; R. R. lens;  $6\frac{1}{2}$ -inch focus; F/16; light color-screen;  $\frac{1}{2}$  second; Cramer Inst. Iso;  $4\frac{1}{2} \times 6$  Argo Special Portrait enlargement.

The delineation of a sparsely-wooded hillside, page 264, is admirably balanced by the trees, and light and shadow. The advantage of choosing the sun at the right time is here clearly demonstrated. An inexperienced camerist might easily have made the exposure in the afternoon, and, with no shadows coming from the right, the slope with the receding path would have lacked character. Data: Jan., 1912; 10 A.M.; bright sun; 5 x 7 Premo; Zeiss lens;  $6\frac{1}{2}$ -inch focus; stop, F/16; Ideal ray-filter;  $\frac{1}{2}$  second; Seed's N. H. plate; Cyko contact print.

## Beginners' Competition

GENERAL-INDOORS—the last subject for competition—offers greater technical difficulties than would almost any outdoor theme; and yet the contributions were in the main praiseworthy. Portraits and figure-studies seemed to be favorite topics. The first prize in this class was well merited. Page 266. Ignoring the character of illumination, one cannot but admire the arrangement and the mellow effect of light. The magazines, subjected to the direct rays of the light-source—which, itself, is subdued—are seen in perspective and they, as well as the face and figure of the student, show the pleasing effects of soft illumination. Two obvious defects, however, are the lack of space at the right, and the excess of space at the top, of which latter one inch could well be spared. In other words, had the picture been made as an horizontal, instead of an upright, the result would be happier, still. Data: November, 1911; 2 P.M.; 4 x 5 Century camera; R. R. lens; stop, U. S. 8; 10 seconds; Hammer Ortho Non-Halation; Metol-hydro; 4 x 5 sepia platinum print; cold developer; used screens and gas-lamp.

The genre-study, page 265, resembles in several respects Mr. Case's "Study-Hour." The light-source, however, is intensely bright, yet the illumination is exceptionally soft and pleasing. The deepest shadows have all necessary detail and the entire figure of the workman is well modeled. Mr. Seevers' effort puts to shame the average commercial flashlight-photograph, despite the fact that a single figure presents fewer technical difficulties than a group. Data: Flashlight in furnace, also above and to the right of camera; 4 x 5 Premo No. 7; Goerz Dagor; F/6.8; used at full opening; print, Cyko Contrast, Studio grade.

The author of the barn-interior, page 268, is strictly within his rights, as appears from his letter of explanation, a portion of which is quoted below. The picture reveals a strong leaning towards artistic expression and also ample technical knowledge, which gives promise of better things in the future. Data: 2A Brownie, with Kodak portrait attachment; inst.; Vulcan film; Velox dev.; Carbon Velox. "The barn is one of the old-fashioned ones with great doors where the teams drive in to unload their hay. The little house for the chicks was placed, for my benefit, near the front, so that I might have enough light. To the left of the picture may be seen the door, and to its right are the wagons. I had the light from overhead as well as from the front."

## London Salon of Photography

To have pictures accepted at the London Salon is considered by a large number of photographers, the world over, as one of the highest photographic honors, for it was the Linked Ring, the parent of this society, which did so much to encourage originality in pictorial photography and succeeded in uniting those workers in other countries who were striving to express their own ideas by means of the camera. [Extract from recent letter from the Caddys.]

The third international exhibition of the London Salon of Photography will be held from September 7 to October 19, 1912, in the galleries of the Royal Water-Colour Society. The aim of the Salon is to exhibit that class of work in pictorial photography in which there is distinct evidence of personal artistic feeling and execution. All pictures submitted will be considered impartially. Pictures will not be accepted that have been shown at any previous exhibition in London. The closing-date to receive entries from abroad is August 21. For entry-forms, particulars, etc., address Bertram Park, Hon. Secretary, 5a, Pall Mall East, London, S.W.

# ON THE GROUND-GLASS

## Frans and Frits

THE Editor has won his wager; but, as the plaster-cast of David Sheathing His Sword, from the works of a Boston loser, is extremely unsatisfactory, the loser has asked time to furnish one from a New York or Brooklyn house. As this piece of statuary is a particular favorite of the Editor, he hopes to be able to reproduce it in an early issue of PHOTO-ERA.

The loser has been convinced that, whereas Frans Hals was a native Dutchman, he was baptized "Frans," and also that the cognomen "Frauz" is purely German, although it is often used in this form in English-speaking countries.

Similarly, "Frits" is a Scandinavian given name, and spelled alike in Danish, Norwegian, Swedish and Finnish. Needless to say, like "Franz," "Fritz" is exclusively a German baptismal name. What traveler in Germany or student of history has not heard of "Usner Fritz"?

## Photographing the Unseen

DURING these days of wonderful achievement in the detection of crime by means of the camera, the mind of the Editor reverts to the early days of wetplate photography, when practitioners made many interesting and valuable discoveries. The Editor remembers an incident which occurred in Munich, where he was visiting with his parents in the early seventies. Although not at all interested in photography at the time, he visited with a friend the studio of the popular court-photographer, Angerer. This famous artist had prepared himself for a medical career, and had a brilliant and lucrative practice when he forsook his vocation in favor of photography, of which he was a passionate and most successful devotee. His studio was one of the finest in Europe and filled with magnificent examples of life-size portraits made direct on 25 x 30 wetplate negatives.

On the morning he was showing us about his reception room and explaining the portraits of members of the royal and imperial court, a brilliant equipage halted before his establishment and a woman dressed in court costume entered. It was the Countess C., a member of the imperial court at Vienna. She was *en route* to Berlin and had stopped over to have a portrait taken by Angerer. The artist excused himself and retired with his client to the studio. In a short time he descended and consulted hastily and excitedly with the Countess C.'s companion, who was waiting in the carriage. In a few moments the Countess herself descended, entered the carriage and was driven rapidly away.

Herr Angerer explained that the moment he had lifted the plate from the fixing-bath, he discovered that the fair sitter, outside the darkroom, was afflicted with small-pox, a circumstance which he had not noticed even when very near her adjusting the pose. The fact was that the plate, being a little underexposed, was at once redeveloped, which operation corresponds somewhat to the modern recourse of intensification; hence the texture and color of the skin were emphasized, thus revealing a pathological condition not discernible to unaided vision.

This incident was, no doubt, the precursor of even more astounding camera-feats—the revelation of forged signatures on cheques and documents, of finger-prints left by perpetrators of crime, and of evidence to determine the authenticity of works of art.

## A Valuable Memento

THERE is a prevailing impression that persons who are born with a silver spoon in the mouth and inherit great wealth, fritter their time away and are of little use in the world, anyway. This is not true, for most of these humans prefer to be busy even with an innocent hobby, and very often excel, if they do not actually achieve fame as specialists in their chosen field of activity. Somewhat in this line is an incident which occurred in PHOTO-ERA office not so very long ago.

One day the Editor received a call from a well-known amateur photographer, whose parents had inherited enormous wealth, and who was, himself, a reputed millionaire. He was among the first to practise color-photography and to achieve extraordinary success. Being pleased with the Editor's comments on his autochromes, he offered to write an article on the subject, to be paid for at PHOTO-ERA's regular rates, to which the Editor assented. The paper was published shortly afterwards, and cheque, with bill to be receipted, was mailed to the writer. A few weeks later the latter called a second time, and asked if he could have the receipted bill for his literary services. The document was promptly handed him, and, noting the puzzled look in the Editor's eyes, he proceeded to give the motive of his singular request. "You see," he explained, with evident embarrassment, "I am not obliged to earn a living. Nobody supposes I am able to do it—in fact, they all think I'm an ignoramus. Thanks to your kindness, I shall frame this receipted bill and hang it in plain sight in the billiard-room as proof. To tell the truth, it's the first money I ever earned."

## Clouds in Autochromes

MANY an autochromist in photographing a nature-scene, the sky of which was monotonously clear, has wished that it might be possible to introduce clouds in the resulting autochrome, as can be done with ordinary plates. While this well-known method of double printing is obviously impossible with autochrome-plates, there is a substitute which is extremely simple and even superior. Indeed, the method is practical only with transparencies, in monochrome or in colors, and is believed to be original with the Editor.

First make the autochrome in the usual way, and complete it if convenient. As soon as possible expose another autochrome-plate on a sky with clouds, preferably of the character best suited to the view previously taken. Develop and finish this plate. Then, with a tuft of cotton dipped in a strong solution of potassium ferrioxalate and sodium hyposulphite, carefully remove the foreground of the cloud-autochrome, and thoroughly wash the plate, as traces of the obliterating solution are apt to cause stain. The first autochrome is then backed with the cloud-effect, the two bound together with adhesive tape, and—voilà!

## The Optimist

PROPHET of photo-supply house to demonstrator of a well-known dryplate firm: "Well, I declare; now *you've* come. Do you know that I have already disappeared three of your colleagues to-day?"

"How nice of you. I suppose *you've* reserved all your orders for *me*!"

# NOTES AND NEWS

Announcements and Reports of Club and Association Meetings, Exhibitions and Conventions  
are solicited for publication

## A Letter from Harry A. Bliss

*Brother Members of the  
Professional Photographers Society of New York.*

On retiring from the office of President of your association which I have held for three years, I beg to express the hope of having been of some small service to my profession, and to the society which has so honored me. I realize that if I have accomplished anything worthy of commendation it has been because of the hearty cooperation and loyal support of my fellow-members. I would bespeak for my successor the same friendly consideration that it has been my privilege to enjoy. I can assure you that President Falk is well worthy of your love and faithful support, and I can vouch for his deep interest in our society and its welfare.

Thanking you most sincerely, I am, with best wishes,

Fraternally yours,

HARRY A. BLISS.

## Inter-Mountain Photographers' Association

THE convention of this organization took place in Salt Lake City, Utah, April 3 to 6 inclusive, and proved to be the most successful in its history. The attendance was not a record one, but the talks and demonstrations were of an eminently-high character and were appreciated to the limit by the delegates. Among the features which made the session memorable were an instructive lecture on color-photography, by Lawrence Ossen, of Denver, Colo., illustrated by autochromes of his own production (this lecture was repeated at another session by general request); a practical demonstration by Harry Fell of the Eastman Kodak Company's various products; a strong address by George Holloway on Personality versus Individuality, illustrated by one hundred portraits of himself made by many prominent photographers in this country; a demonstration of a practical method to judge prints submitted for selection at conventions and prize-contests, also by George Holloway; a splendid demonstration by Mr. Whiteman of the papers and other specialties made by the Ansco Company; several lectures on advertising and business-methods, by J. C. Abel; talks by George Holloway and J. C. Abel on business success.

There was also the usual ball and banquet attended by the members and their wives.

In size, the picture-exhibit was below that of last year, but the quality, on the whole, was greatly superior. The cup for the best three prints entered in the Grand Portrait-Class was awarded to R. C. Nelson, Hastings, Nebraska. The Salon honors were accorded to Frank Griffith, Salt Lake City, Utah.

Among the manufacturers and dealers represented were the Denver Photo-Material Co., Salt Lake Photo-Supply Co., Savage Supply Co., Utah Photo-Material Co., Ossen Photo-Supply Co., Hammer Dry-Plate Co., Ansco Co., California Card Co. and last, but not least, Eastman Kodak Co., in charge of Harry Fell — "the one convention-man in a class; always ready and willing to do all in his power to make a success of every convention."

The president for 1912 is Mr. Rabe of Utah; the secretary and treasurer is Mr. Leroy Kellogg of Denver, Colorado.

## Pittsburgh Camera Club

THIS enterprising club has established itself downtown in very commodious quarters fitted with all modern appliances for the pursuit of the several branches of photography. Its library comprises standard works on photography and it subscribes to all the leading American and English photographic magazines. It has a file of prints and lantern-slides on various subjects and is constantly adding to the collection. Its annual exhibition will be shown not only in Pittsburgh but also in towns within a radius of fifty miles from the city, and, as heretofore, it will conduct, annually, the American Photographic Salon in the Galleries of the Carnegie Institute. It will loan, without charge, collections of lantern-slides to churches, schools, associations, etc., both in Pittsburgh and in the adjoining towns and boroughs.

In addition to all this the club intends to encourage and aid investigation and experimental work in all photographic lines, wherever or by whosoever such work is being done. This enterprising club is putting into practice the suggestions made, editorially, by PHOTO-ERA: that camera clubs could aid museums of history, arts and sciences, could forward the cause of civic improvement, in fact, by concerted action could render inestimable assistance in every department or line of progress where photography is employed. The Editor of PHOTO-ERA hopes that other clubs will follow the splendid example of the Pittsburgh camera club. The following members constitute the Board of Directors: R. L. Sleeth, Jr., Wm. McK. Ewart, Charles F. Close; Harold A. Cahnelat, R. B. Zabriskie, Dr. Joseph W. Anderson, F. M. Alexander, Emil J. Kloes, George B. Parker. The last named is the secretary of the club.

## Orange, N. J., Camera Club

AT the annual meeting of the Orange Camera Club the officers elected for the year are as follows: Dr. J. L. Adams, president; Everitt K. Taylor, vice-president; A. H. Williams, treasurer; George P. Lester, secretary. The members of the governing-board are Rev. Charles Townsend, C. P. Stallknecht, George E. Melendy and David S. Plumb. A print-exhibition was held from May 12 to 24 inclusive, and in addition to the work of the club members there were loan exhibits from some of the most notable clubs and pictorialists in the country. The club aimed to make this exhibit the finest of its kind ever held in the Oranges, and that they succeeded was the opinion of all those who had the privilege of seeing it. The members of this club are all enthusiastic workers and propose to make the year 1913 their banner year. Success to this wide-awake club!

## New Britain, Conn., Camera Club

THIS club has just celebrated its twentieth anniversary and as a souvenir of the occasion issued an attractive, illustrated handbook which gave a short history of the club and its achievements. The annual outing or field-day of the club is Good Friday. All of the members who can do so, — and most of them avail themselves of the privilege — assemble at the clubrooms ready for this day in the fields, the pictorial result of which is quite equal to the social enjoyment.

## The Brooklyn Exhibition

THE twenty-second annual exhibition of pictorial photography, by members of The Department of Photography of The Brooklyn Institute of Arts and Sciences, opened with a private view on Saturday evening, April 20.

The department is fortunate to have the use of the commodious Art Association Galleries, where the pictures can be adequately displayed. The exhibition-room is large, affords ample wall-space, and—an important requisite—is well lighted.

One was impressed, on entering the room, with the general harmonious effect of the exhibition. Around the wall, which is covered with red plush, runs a single width of plain cheesecloth, the top edge of which is about six feet from the floor. This seems to neutralize the tone of the plush underneath, the pictures being hung in a single row upon the cheesecloth. Thus, every picture was "on the line" and could be viewed conveniently.

The harmonious effect of the exhibition was greatly enhanced by the uniform mounting and framing of the prints—light effects predominating.

About 25 exhibitors showed a total of 113 prints. When it is considered that some of these members have been making pictures for exhibitions for seventeen years, while others were showing their work for the first time, some unevenness in the result was to be expected. Yet the average quality was high, and the exhibition contained much of interest.

The jury consisted of F. Weitenkamp, curator of prints at the New York Public Library, and Arthur I. Keller and Jay Hambridge, the well-known illustrators.

A first and a second award were made for the best two groups of photographs by individual exhibitors, and four honorable mentions were given to individual pictures.

Charles B. Denny received the first award. His collection, seven pictures, attracted much attention on account of the subjects and the skilful way in which they were handled. They were fine examples of composition and lighting, and the subjects—mostly the dolls known as "Campbell Kids"—presented original and striking poses. The element of humor—inseparable from the use of these dolls—did not detract from the charm of the result. There was much discussion as to the propriety of the award in this case, for some who viewed the pictures maintained that they did not represent a serious attempt at artistic expression. However, these pictures had an appeal which, while perhaps not highly aesthetic, was very human, and justified their *raison d'être*.

The second award went to R. B. Montgomery for a collection of four landscapes—bromide enlargements in sepia. They were broadly and beautifully treated, the values being exceptionally well-rendered—an attribute that appealed strongly to the jury.

Honorable mention was accorded to Arthur H. Flint, for an interior with figures; to Miss A. E. Collins, for a picture showing an artist at work drawing from a cast; to Joseph L. Hitz, for a Santa Catalina beach-scene, and to Landon Gurlitz for a sand-dune subject.

Platinum prints enjoyed a plurality this year. There were also many on Japanese hand-made paper, hand-coated with platinum solution. Two exhibitors had oil-process prints, two had work in gum, and only one in gun-platinum.

While the exhibition did not, perhaps, attain the same high plane as previous ones, much of the work was of very high quality, indeed. When one looked at the work of such men as W. E. Macnaghtan, J. W. Kent, R. M. Coit, G. T. Firth, V. N. Camp, Samuel Holden

and Miss Florence B. Gray, in addition to those of the prize-winners, one cannot but marvel that such results can be obtained through the use of a medium so apparently inelastic as photography.

The department looks forward to a prosperous year in its quarters in the Academy of Music Building. The officers for the ensuing year are as follows: William Elbert Macnaghtan, president; Charles B. Denny, vice-president; Richard M. Coit, secretary, and James W. Kent, treasurer.

## Notes of the Illinois College of Photography

MR. L. H. BISSELL was elected president of the National Good Roads Association of Illinois at the convention held in Effingham last month. The purpose of this organization is to establish a system of modern hard roads from coast to coast, and the convention at Effingham covered the Illinois Section of the work.

The contest-prizes of the College Camera Club were won last month by Mr. Hartwick, Mr. Reed, Miss Rhodes and Mr. Reis.

Several foreign students have been enrolled during the past month, as follows: H. T. Manaba, R. S. Noda and F. Kunishige, of Japan, and Nagendranath Ghose of India.

Mr. Taylor of the Bausch & Lomb Optical Co. gave a very interesting lecture to the students on the lens-question last week, and on his next visit he will bring a number of lantern-slides and diagrams to illustrate his talk.

A number of the students attended the Eastman School of Photography which was held at St. Louis several days in March.

Mr. Anton Zmuda has finished the photographic course and returned to his home city, Harvey, Ill., where he will engage in home-portraiture.

## New Camera Club in Baltimore

OWING to dissatisfaction with the policy of the Photographic Club of Baltimore City, most of its charter members and not a few new members have started a new club, and for this purpose and in connection with about ten of the Mt. Royal Camera Club, the Baltimore Camera Club, with temporary quarters at 1111 Linden Avenue, Baltimore, has been formed.

Here will be found the most active members of the old Photographic Club of Baltimore City, viz., Messrs. McAllister, Norris, Williar, Barker, Tormey, Ziegfeld, Kessel, Jenkel, Orison, Eigenrang, Hall and others.

The new club started off with a charter membership of thirty, and has already on application a good list of very valuable photographic timber; and just as soon as the matter of new quarters is fully decided, a rapidly-increasing membership is anticipated. The following officers were elected, viz., J. L. Hayes, president; E. M. Barker, vice-president; J. D. Wade, treasurer; G. E. Kessel, secretary.

Constitution and by-laws have been adopted and all standing committees appointed. Everything is working smoothly, and everybody looking forward eagerly to the day when the club will move into its new quarters.

## The Gossips

THE very interesting picture entitled "The Gossips," which appeared in May PHOTO-ERA and was erroneously credited to W. H. Phillips, is the work of Harry D. Williar, of Baltimore. The error arose because neither name nor address was on the print, and it was placed with others of a similar character by Mr. Phillips and attributed to him. Mr. Williar's title of the picture is "Gossips of the Ghetto."





OFFICERS OF THE PHOTOGRAPHERS' ASSOCIATION OF AMERICA

Second Vice-President	Treasurer	President	First Vice-President	Secretary
WILL H. TOWLES	L. A. DOZER	BEN LARRIMER	CHAS. F. TOWNSEND	MANLY W. TYREE

PHOTO-ERA has always been conservative in its announcements of forthcoming photographic events, such as conventions and exhibitions, uninfluenced by the enthusiastic zeal of those in charge. But the reasons are obvious and many, that this year's meet of the Photographers' Association of America — the thirty-second in its history — will be one of unusual magnificence and of record-breaking attendance. It will be a red-letter day in the annals of the city of Philadelphia. There is no body of professional men which has been favored, year after year, with such intelligent, energetic, honest and conscientious officers as the Photographers' Association of America. The men who are directing the affairs of the forthcoming convention, at Philadelphia, July 22-29, are exceptionally well fitted for the tasks imposed upon them. They are working as a perfect unit, with clock-like precision and in complete harmony. They are working heart and soul for the success of this great convention, and their names will be remembered gratefully years after the illustrious event shall have passed into history. You know them; everybody knows them. They are:

*President*, Ben Larrimer, Marion, Indiana.  
*Vice-Pres't*, Chas. F. Townsend, Des Moines, Iowa.  
*Vice-Pres't*, Will H. Towles, Washington, D. C.  
*Treasurer*, L. A. Dozer, Bucyrus, Ohio.  
*Secretary*, Manly W. Tyree, Raleigh, N. C.

The prime object of the meet is **Education**; the secondary is **Enjoyment**. There will be plenty of each, and of the best.

Among the principal features will be a **School of Photography** — a good one — with demonstrations of modern printing-processes, oil, bromoil and gum bichro-

mate, by distinguished experts; a characteristic address by **Alfred Stieglitz**, the photo-secessionist, who made a hit at the New York State Convention, last February; the **Congress of Photography**, most efficiently managed by Vice-President Townsend; an **Exhibition of Photographs** by members of the association, but selected by a jury; a similar exhibit by the **Women's Federation**, subject to the same rulings; a free **Excursion to Atlantic City** and return, July 24, with complimentary dinner and bathing-facilities; a **Concert and Ball** tendered to members of the Association by Philadelphia photographers and manufacturers.

The **Conventional Headquarters** will be in **Horticultural Hall**, the most imposing and most elegantly-appointed building ever chosen to house a photographic convention; situated near City Hall, the center of the city, and near all the railway stations and big hotels. The **Hotel-Rates** will not be advanced, but maintained at the minimum. The **Medium-Priced Hotels** give generous satisfaction and not a mediocre house is mentioned in the list below.

Aldine, 1914 Chestnut Street.  
 Bellevue-Stratford, Broad and Walnut Streets.  
 Bingham House, Eleventh and Market Streets.  
 Brill's Hotel, 111 South 10th Street.  
 Colonnade Hotel, 15th and Chestnut Streets.  
 Continental Hotel, 9th and Chestnut Streets.  
 Dooner's Hotel, Stag, 10th above Chestnut Street.  
 Green's Hotel, 8th and Chestnut Streets.  
 Hanover Hotel, 12th and Arch Streets.  
 Hotel Columbia, Broad above Arch Street.  
 Hotel Forrest, 107 South Thirteenth Street.  
 Hotel Irving, 915 Walnut Street.  
 Hotel Jamison, 1407 Filbert Street.



Hotel Rodman, 800 North Broad Street.  
 Hotel St. Francis, 1217 Walnut Street.  
 Hotel Stenton, Broad and Spruce Streets.  
 Hotel Windsor, 1217 Filbert Street.  
 Keystone Hotel, 1524 Market Street.  
 Kopp's Stag Hotel, 40 North Broad Street.  
 Lorraine, Broad and Fairmount Avenue.  
 Majestic, Broad and Girard Avenue.  
 St. James, Thirteenth and Walnut Streets.  
 Hotel Walton (Headquarters), Broad and Locust Streets.  
 Windermere Hotel, Broad and Locust Streets.  
 Zeisse's Hotel, 822 Walnut Street.

The preparation of the entire program, in detail, requires an immense amount of labor, and will be made known at the end of May, although the crucial points of interest have already been stated.

Visiting members are urged to write at once or telegraph for accommodations, not omitting to settle in advance for all dues with treasurer L. A. Dozer. The dues are \$2.00 if member belongs to a state body affiliated with the National Association; otherwise \$3.00. Photographers not members of the National, and not belonging to an affiliated society, pay \$2.00 entrance-fee and \$3.00 annual dues—a total of \$5.00. Send money order; if cheque, ten cents more for collection. Advance payment saves members and others much trouble.

Philadelphia appeals to all photographers. It is the third city in size in the United States; pre-eminently associated with the history of photography and American Independence; home of many prominent photographers and photographic industries, of Independence Hall, Liberty Bell and Brotherly Love.

### The Bell Rings For the 1912 Convention



THE convention-badge, this year, is extremely artistic and appropriate—a reproduction in gold of the famous Liberty Bell, suspended from a bar in the following colors, blue for active, and red for associate members; white for ladies. It is here illustrated in original size.

### Diamond Medal of Honor

THIS handsome and valuable trophy will be awarded to the winner of the best individual portrait-exhibit in the Diamond Medal Class at the Indiana State Convention, to be held at Winona Lake, Ind., July 8-13, and open to members of other state societies. Another distinct feature of this convention is the permanent Salon of pictures by practitioners from all parts of the world, at the Daguerre Memorial Institute, and worthy a long journey to see. The services of eminent men, including "Daddy" Lively, George Holloway and C. L. Vernard, have been secured. They will be the working-force for six days and evenings—for the benefit of their fellow-craftsmen and for no material reward. Let the craft bear this in mind. Every one interested in this important six-day event should send to Secretary F. C. Benton, Oakland City, Indiana, for entry-blanks and a copy of the program.



*F. Benedict Herzog*

*J. H. Garo*

### Felix Benedict Herzog

It is our sad duty to record the passing also of Felix Benedict Herzog, one of the most eminent exponents of pictorial photography, which occurred April 21, at the Roosevelt Hospital, New York City. He was fifty-three years old. Mr. Herzog was graduated from Columbia University in 1881, and for several years he wrote for various publications, making a specialty of railroad-transportation problems. He also devoted much of his time to practice as a patent attorney. He was the inventor of many electrical devices, telephone accessories and automatic-switchboard improvements, among them a police-call system. He was the president of the Herzog Teleseme Company and an officer of other corporations. Mr. Herzog took an active and prominent part in the development of pictorial photography, being the author of charming decorative groups—panel compositions—which consisted of gracefully-draped female figures from life-models, generally to conform to some allegorical design. This original and pleasing form of artistic expression was received with enthusiasm by painters, connoisseurs and art-lovers throughout the world, and was an epoch in the history of pictorial photography.

Among the many kind and courteous acts performed during his artistic career were his valuable services as member of the jury of the annual pictorial competitions of PHOTO-ERA, several years ago. He maintained a studio in upper Broadway, where most of his famous composite panels were evolved. Mr. Herzog belonged to the National Arts Club, the Camera Club of New York, and to other art and social organizations.

### Sherill Schell

MR. SHERILL SCHELL, of 663 Lexington Avenue, New York City, examples of whose admirable work were published in April PHOTO-ERA, is now in London where he is fulfilling engagements for home-portraiture in which he has made such a distinguished success. He hopes to return to New York early in October, and to open a new and improved studio farther down town.

# WITH THE TRADE

## An Ansco Folder

THE Ansco Company of Binghamton, in a large and attractive folder, sets forth plain and practical methods to guide the intending photographic dealer in starting a business and conducting it successfully. Such advice is valuable when it emanates from a firm like the Ansco, which eminently practises what it is now preaching. The demand for Ansco products is constantly on the increase, for professional and amateur use them and pronounce them—Good.

A copy of the folder will be mailed to anyone on request, and also the two handbooks on the Ansco film and Cyko paper.

## Bargain-Lists

WHETHER or not intending to purchase, most camera-users are interested in bargain-lists. The one sent us recently by Otto Goerz, 501 Fifth Avenue, New York City, is unusually large and attractive, and a perusal of its many rare bargains of strictly high-class material, including those marked "Sold," affords an excellent idea of an important phase of the lens and camera industries. Among the items sold soon after this bargain-list was issued are, a Newman & Guardia Sibyl camera fitted with a Carl Zeiss Tessar lens; two Auto-Graflex cameras fitted with Tessar and Celor lenses; a Goerz Vest-Pocket Tenax camera, and a number of Goerz lenses, which indicates the popularity of these goods.

## Two Valuable Handbooks

MONOGRAPHS on different photographic processes are rapidly superseding the ponderous volumes popularly supposed to contain all one needed to know in relation to the art and science of photography. The reason why these books are so popular is because they comprise, in a small compass, facts and formulae pertaining to a single subject, and one may select from this convenient library those volumes which treat of the subjects in which he is interested, for it is safe to suppose that no amateur expects to invade every department of photography. Among the recent additions to this form of photographic literature are *Flashlight Portraiture* and *Darkroom-Work*. The former will be found of special value to those interested in portrait-work by artificial light, as it gives practical methods of flashlight-work for both home and studio. The other—*Darkroom-Work*—is a book which every amateur would find of value, as it gives, in detail, the equipment of a darkroom, describes handy articles which may be made easily, and suggests many simplified and economical methods of work which save both time and trouble. Tennant & Ward, New York, Publishers. Price, 25 cents each. Sent postpaid on receipt of price, by PHOTO-ERA, 283 Boylston St., Boston, Mass.

## Seneca Cameras Score a Point

AN eminent American authority in the Art and Science of Photography—and with the knowledge of the Publisher—purchased an 8 x 10 Seneca City View-Camera Outfit. He was so pleased with the appearance of the equipment that, in a letter to the Publisher, he expressed himself, spontaneously, as follows: "The 8 x 10 Seneca camera outfit, which I mentioned in my letter to you, has come to hand. It is certainly a beauty, and perfect in workmanship and other respects. I anticipate a great deal of pleasure in using it."

## A New Balopticon

It was a business-want that caused the creation of the Bausch & Lomb Balopticon. A firm desiring to show the inner workings of a machine which they manufactured, wrote to the Bausch & Lomb Optical Company, at Rochester, N. Y., and asked to have a projection-lantern made for them to show objects of a size hitherto thought prohibitive. The model which was constructed worked so successfully, that the firm at once ordered four for the use of its demonstrators. The opening for objects is 20 inches square, and the lens—a Zeiss Tessar of 19¾-inch focus—renders on the screen a bright and distinct image of any object placed in the lantern. The technical bureau is now at work on another model which admits objects being placed in a vertical position and does away with the reversing-mirror used in other lanterns of this type. These are only a few of the distinct merits of this improved projector of lantern slides and opaque objects.

## New Eastman Catalogs

WE have received from the Eastman Kodak Company, Rochester, N. Y., three new catalogs for the current season—The Premo Cameras, The Hawk-Eye Cameras and Kodaks and Kodak Supplies.

The first, issued by the Rochester Optical Division of the Eastman Kodak Company, contains a full description of standard Premo cameras of various types, with totally new models, particularly the Filmplate Premo Special, which is made in four sizes—3¼ x 4, postcard, 4 x 5 and 5 x 7, each fitted with Zeiss Anastigmat F/6.3 and Compound Shutter, and adapted to both films and plates. Having, too, all desirable adjustments, it is an ideal equipment. The tripod view-cameras comprise the R. O. C. View, the Premo View and the Empire State, in sizes from 5 x 7 to 8 x 10, the last-named also in 11 x 14 and 14 x 17. Among the miscellaneous accessories is the Premo Film-Pack Tank—one of the most important discoveries in operative photography made in recent years.

The second catalog is devoted to Hawk-Eye Cameras and supplies, and is issued by the Blair Camera Division. The popular Hawk-Eye Cameras, folding and box types in standard and new models, are here set forth. Being made chiefly for horizontal pictures, and exclusively for roll-film, the construction of these cameras represents the minimum of compactness, hence their great desirability for tourists. The Weno Hawk-Eye, made in four styles, is the box-type and specially suitable for the beginner. The Stereo-Hawk-Eye is an extremely valuable and compact piece of apparatus, and, in conjunction with the Hawk-Eye Transposing Printing-Frame, successful stereographs may be made.

The third catalog treats on Kodaks and Kodak supplies. The only new model introduced is the Vest-Pocket Kodak—a miniature edition for pictures 1½ x 2½ inches and readily fitting the vest-pocket. All the famous and familiar types of Kodaks and Brownies are continued. Other novelties are the Vest-Pocket Enlarging-Camera and Brownie Enlarging-Camera Illuminator.

Each of these important catalogs, sent free on application, contains also a complete list, with addresses, of Eastman Kodak Company's branches in Europe, Egypt and Australasia.

## A Beautiful Printing-Paper

AMERICAN photographers will be interested to learn that the well-known photo-paper firm, Trapp & Münch, of Friedberg, Germany, which celebrated, last year, the fiftieth anniversary of its existence, is soon to be identified with the great industrial enterprises of America. This firm made its great reputation through the excellent glossy albumen-paper—used for many years by the photographers throughout the world—and, during the past few years, through its famous Tuma Matte albumen-paper. This paper is manufactured in Germany and is used in all the prominent studios of Europe, including those of Rudolph Duhrkoop, so well known in the United States.

As many of the leading photographers in this country are eager to get acquainted with the superb qualities of Tuma Paper, Trapp & Münch, the manufacturers, have decided to establish a factory at Chicago, to enable them to execute domestic orders with the utmost dispatch. The new factory is situated in 1770 Berceau Avenue, Chicago, and will be opened at the end of April under the personal management of Dr. Max Trapp.

## Photo-Supplies at Reduced Prices

NEARLY every successful photo-supply house publishes a bargain-list; but every bargain-list is not trustworthy. That depends entirely upon the business-integrity of the publisher, who must be willing and in a position to satisfy promptly each and every customer, leaving no opportunity for unjust criticism.

The Herbert & Huesgen Company, 311 Madison Ave., New York, issues a monthly bulletin, containing lens- and camera-bargains. The prices quoted are the regular and the (reduced) sales-price. The intelligent buyer, with an eye to quality and economy, can have the H. & H. Bulletin mailed to him regularly, without expense, by sending address to the above-mentioned firm.

This company is trade-agent for the latest thing in printing-papers—the artistic Artatone. The paper itself is hand-made Japanese-tissue. The sensitive surface is practically self-toning, for all that is necessary is to place the print in weak hypo when it develops at once into a picture of unusually-rich tones.

## Photo-Finishing for Tourists in Europe

WHEREAS it is considered most desirable for American tourists in Europe to have their exposed plates and films developed in this country, there are cases in which it is preferred that this work be done in Europe. In that event the photo-finishing departments of the Eastman Kodak Co., in various sections of Europe, are particularly recommended to American tourists. These departments are equipped and conducted in a manner equal to the famous photo-finishing department in Rochester, N. Y., and the service is distinguished for promptness and the highest possible excellence. Tourists will also be able to obtain goods, sensitized materials, etc., at these various branches to fit their various styles and sizes of cameras. It is self-evident that camerists be supplied with funds ample for the purchases they have in mind.

Eastman Kodak Company branches are in London (two), Liverpool, Birmingham, Newcastle, Glasgow, Dublin, Paris (two), Lyons, Lausanne, Nice, Berlin, Brussels, Copenhagen, Vienna, St. Petersburg, Moscow, Milan, Rome and Naples; also in Cairo, Egypt, and in Australasia as follows: Melbourne, Sydney, Brisbane, Adelaide and Wellington.

A good plan for tourists is to send to the main office in Rochester, N. Y., for a complete list and the addresses of foreign agencies. It will be an extremely convenient thing to have on one's travels.

## The Best American Watch

It frequently happens that the Editor's personal experience in matters other than photographic also interests PHOTO-ERA readers.

For several years past the Editor has investigated the merits of American watches, being desirous to carry an absolutely reliable time-keeper, which he could honestly recommend to his friends.

In these researches it mattered not whether a factory produces 100 or 10,000 watches per day; however high the reputation of its product has been in the past; how many fortunes had been spent in advertising, or what is the opinion of interested dealers. Only actual, present facts were to be considered. Thus, it has been shown that certain large manufacturers no longer enjoy the confidence of discriminating purchasers. Past prestige, however great, has ceased to influence the exacting demands of real connoisseurs. PRESENT high quality, with definite assurance of permanent accuracy and a reasonable sales-price, are of paramount importance.

The Editor has, therefore, the supreme satisfaction to be able to recommend as the best American watch made to-day and unsurpassed by that of any existing competitor, the Hamilton Watch, of Lancaster, Pa. Ask any unprejudiced dealer.

## N. & G. Reflex Cameras

ALMOST every wide-awake camerist has heard of the "Trellis" and the "Sibyl" cameras. These pieces of apparatus are said by connoisseurs to exemplify the acme of reflex-camera construction, combining, as they do, accuracy and efficiency with quality and finish. The manufacturers are Newman and Guardia, Ltd., of London, England, who enjoy an enviable reputation in the photographic industrial world. Their cameras may be recognized instantly by beauty of design, elegance of workmanship and compactness of form—features which make a direct appeal to the connoisseur. The efficiency of these cameras, however, surpasses even their outward appearance. They will respond to every claim made by the makers, whose advertisements in PHOTO-ERA may safely be trusted. The Company's catalogs offer profitable reading, and will be mailed from London, postpaid, to any interested inquirer.

## A Famous Photographic Paste

THE Higgins' Photo-Mounter is a vegetable paste made expressly for the use of photographers. In quality it is smooth as velvet, it will not coddle the print to which it is applied and contains nothing that will have an injurious effect on the photograph. Unlike many adhesive compounds, this paste keeps indefinitely and never sours or moulds. If the paste becomes dry and hard, a little water may be added to it and the jar set in a hot-water bath until the paste has melted. When it cools, it is of the same excellence as when fresh. Whoever uses this paste once is quite sure to continue its use.

## Self-Help in Photography

THE simplified method originated by Burroughs & Wellcome for the pursuit of photography—from the exposure of the plate to the finished print—makes it next to impossible for even the veriest tyro to go astray if he follows the directions given in the little book, "Self-Help in Photography." The firm puts up its photographic chemicals in "Tabloids," a most convenient and accurate form, and one needs only to give them a trial to be convinced of their efficiency and exactness. The book which describes them and how to use them will be sent to anyone who will apply to Burroughs & Wellcome, 35-39 West 33d Street, New York.

# PHOTO-ERA

The American Journal of Photography

Vol. XXIX

JULY, 1912

No. 1

PUBLISHED MONTHLY BY WILFRED A. FRENCH, 383 BOYLSTON STREET, BOSTON, U. S. A. Entered as Second-Class Matter, June 30, 1908, at the Post-Office, Boston, under the act of March 3, 1879.

## YEARLY SUBSCRIPTION-RATES

United States and Mexico, \$1.50. Canadian postage, 35 cents | Foreign postage, 75 cents extra. Single copies, 20 cents each.  
extra. Single copies, 15 cents each. *Always payable in advance.*

## ADVERTISING-RATES ON APPLICATION

WILFRED A. FRENCH, Ph.D., Editor; Associate Editor, ELIZABETH FLINT WADE

Contributions relating to photography in any and all of its branches are solicited and will receive our most careful consideration. While not accepting responsibility for unrequested manuscripts, we will endeavor to return them if not available, provided return-postage is enclosed.

## CONTENTS

### ILLUSTRATIONS

Liberty Bell .....	William H. Rau .....	Cover
Gladys .....	W. H. Towles .....	Frontispiece
Ben Larrimer .....	Ryland W. Phillips .....	4
On the Beach .....	W. B. Davidson .....	5
Lotus and Papyrus .....	Henry A. Peabody .....	7
Child-Portrait .....	W. C. Noetzel .....	8
Child-Portrait .....	W. C. Noetzel .....	10
Child-Portrait .....	W. C. Noetzel .....	13
Child-Portrait .....	W. C. Noetzel .....	15
Tiger Lily .....	George Alexander .....	16
Child-Portrait .....	W. C. Noetzel .....	17
The Old Cedar Tree .....	William S. Davis .....	18
Cedar Woods—Late Afternoon .....	William S. Davis .....	20
The Willow-Bank .....	William S. Davis .....	21
Verreograph .....	J. H. Garo .....	22
Rock-a-bye Baby .....	Knapp & Brother .....	23
Verreograph .....	Morris Burke Parkinson .....	24
First Prize—Window-Portraits .....	Alexander Murray .....	26
Second Prize—Window-Portraits .....	Johanna E. Boultonhouse .....	28
Third Prize—Window-Portraits .....	B. F. Marshall .....	29
Honorable Mention—Window-Portraits .....	Francis H. Miller .....	31
Honorable Mention—Window-Portraits .....	Alfred L. Fitch .....	32

### ARTICLES

Straight Photography—Second Paper .....	David J. Cook .....	3
A Master in Child-Portraiture .....	Sadakichi Hartmann .....	8
A Method of Control in Printing .....	.....	9
Cloud-Negatives: To Obtain and Use Them .....	G. T. Harris .....	12
Tree-Studies .....	William S. Davis .....	18
The Verreograph .....	Morris Burke Parkinson .....	23

### DEPARTMENTS

EDITORIAL .....	25	THE CRUCIBLE .....	38
THE ROUND ROBIN GUILD .....	27	LONDON LETTER .....	39
PRIZE-COMPETITIONS .....	33	BERLIN LETTER .....	40
BEGINNERS' COLUMN .....	33	BOOK-REVIEWS .....	41
ANSWERS TO CORRESPONDENTS .....	34	OUR ILLUSTRATIONS .....	42
PRINT-CRITICISM .....	35	ON THE GROUND-GLASS .....	44
PLATE-SPEEDS FOR EXPOSURE-GUIDE .....	36	NOTES AND NEWS .....	45
EXPOSURE-GUIDE .....	37	WITH THE TRADE .....	49



GLADYS

W. H. TOWLES





# PHOTO-ERA

The American Journal of Photography

Vol. XXIX

JULY, 1912

No. 1

## Straight Photography

### Second Paper

DAVID J. COOK

"CAN a straight photograph from a straight negative be art?" Yes — provided the photographer is an artist. If so, his productions are bound to be works of art. Personality, or individuality, distinguishes every true work of art, and upon the development of this quality our ultimate success as artist-photographers largely depends.

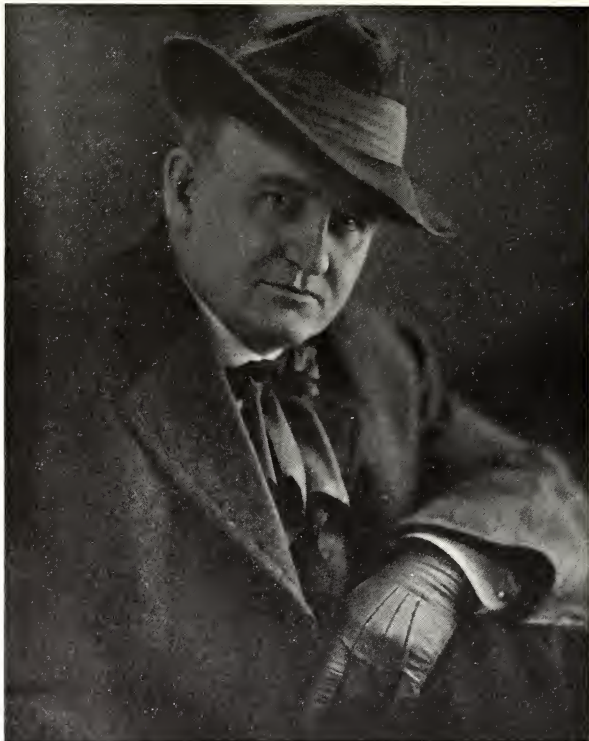
From the moment the photographic dryplate is exposed in the camera it not only bears witness to the likeness of the individual or object photographed, but also records, just as accurately, the individuality of the worker; and whether the resultant photograph is an artistic production or a mere map, depends upon whether or not he has stamped his work with his individuality. The photographer should be, in a sense, as sensitive to emotions and human interest as his photographic plate is to the action of the light. Then only, can he recognize immediately the disturbing element and arrange his composition accordingly. In this, he will also be absolute master of his technique; for through technical perfection alone can he express perfect individual conception. If one is master of his tools and materials only, he may execute a perfect mechanical photograph, but never a picture. On the other hand, if he have but little knowledge of technique, he may ruin, easily, the most beautiful conception. Technical perfection and a perfect conception are, therefore, very closely linked together — the one supplies the soul, the motive, and the other gives it expression.

First, then, in order to express our ideals in pictorial photography it becomes necessary to make every use of its mechanical aids. Chief of these is the negative. True, it is necessary only as a means to an end — the positive picture — but in considering it, especially from the standpoint of pure photography, great care must be exercised, as a poor negative will invariably make a poor print unless we resort to "faking."

A negative is good or bad just in proportion to its capacity to yield desirable prints. The first intent, and the end, is the finished positive-print or picture.

In order to obtain a printable negative at least three major-operations are absolutely necessary — namely: focusing, exposing and development; and to the study of these we may profit also by consideration of the sensitive materials, as plates, printing-paper and the lens. The three other indispensables to a pictorial photograph — that of motive or human interest; arrangement or composition, and lighting — must be dismissed as being entirely aside from the present discussion. Suffice to say that, if these are not worthy, it is a foregone conclusion we shall have no picture.

A discussion, then, of the lens may be permitted first, since its office is to collect the waves of light reflected from the object, condense and rearrange them, and project the image — the optical counterpart of the object — on the sensitive dryplate, at a point distant from the lens known as the focus. Full explanation is hereby given for the express purpose to call attention to the exact office of that much-abused, though valuable instrument — the lens. By many — and really fine workers — this instrument is grossly misused or ignored. Bear in mind its purpose. The requisites are: Speed — but this must not be at the sacrifice of optical qualities. It should also have a perfectly-flat field and critical definition over a large area of illumination, yet allow of diffusion of focus. It must be anastigmatic, possess a long focus, allow of perfect roundness or modeling, and also be so constructed that a short-focus instrument may be had, with large circle of illumination. It is apparent that such a lens would be ideal for pictorial expression, but unfortunately all these qualities cannot be had, equally developed, in one instrument; hence, lens-manufacturers make various types,



BEN LARRIMER

RYLAND W. PHILLIPS

to suit particular needs — as portrait-lenses, single view-lenses, wide-angle lenses, rectilinear lenses, anastigmat lenses, etc. Few workers, however, can afford all these, and many must make one lens suffice — compromising on an “all-around” objective, such as the convertible anastigmat provided with diffusion-device (introduction of spherical aberration). Much may be done with such an instrument if one rightly understands it; and no little part of the genuine art-feeling found in the pictures of our most advanced art-workers is due to the proper use of the lens. For instance —

if breadth of effect is wanted, impart to the negative a degree of spherical aberration by aid of the diffusion-device. This differs greatly from throwing the picture out of focus merely, and must not be confounded with that. If greater atmosphere as well as roundness and perspective is wanted, one of the elements of the doublet, of longer focus, may be employed. In brief, the longer the focus of the lens — on account of permitting greater distance from the instrument to the object — the more correct the drawing or modeling. The element of aerial perspective is introduced also on account of atmospheric con-



ON THE BEACH

W. B. DAVIDSON

ditions between the lens and object — this lends to a feeling of breadth and air in the picture. Linear perspective likewise is rendered better. A flat field in a lens inclines to harshness and wiriness, whereas spherical aberration often adds materially to the effect. On the other hand, microscopic definition over the complete circle of illumination may make for pictorial quality. Mere indistinctness, due either to aberration or from the image being out of focus, does not constitute art. This may or may not be only one means to an end. Given a perfect lens, and understanding of same, a photograph may still lack pictorial quality. The rule in focusing, as in the rule of perspective, should be: Consider first, the foreground; next, the middle distance; then the distance, and bring into sharpest focus that element which is of chief importance to the picture.

Concerning exposure, here again one can follow this rule safely, favoring that element which is of greatest pictorial importance. Thus considered, exposure becomes of vital importance, as upon it depends the nature and extent of the light's action, and, if the plate is underexposed,

no amount of after-manipulation will make up for the deficiency. On the other hand, if exposure is unduly prolonged, the delicate gradations and tonal quality may be destroyed entirely. Exposing too long for comparatively unimportant shadow-detail often completely destroys pictorial quality. Exposure should be in harmony with the scale of light-intensities. If full detail in shadow-portions is wanted, the illumination over the object should be so balanced that these are brought into harmony with the highlights. Underexposure tends to harshness and wiriness of definition in the highlights. The blacks and whites are strongly contrasted. Underexposure tends to render the highlights in the print whiter, and the shadows darker. On the other hand, overexposure tends to tone down the highlights in the print, rather than to render them whiter. Contrasts of blacks and whites are lessened in this case, and the entire negative possesses softer definition. Herein lies one of the greatest aids to pictorial photography; and if the worker only will acquaint himself with the possibilities of his lens, and use judgment in focusing and in exposing the sensitive plate,

much may be accomplished by pure photographic means that is now thought possible only by "faking." The object of the worker, then, should be to get those qualities in the negative which, by a suitable printing-process, will express best the character and individuality, as he sees it, of the object or subject photographed. Briefly—a harsh, hard negative expresses stability, force and vigor; while a soft negative suggests refinement, delicacy and repose. One quality of negative will be best adapted to certain subjects as figures, etc., and a certain other quality of negative will be suited better to landscapes, etc. Again, the many varieties of positive printing-papers represent the scale of tones from light to dark in their own peculiar way, and, in consequence, the negative should be adapted to the printing-process also. Hence, in order to obtain the best results one should have in mind that quality of negative suitable to the printing-process predetermined as best suited to the subject, and work to that end. A little experimenting in printing from one negative, upon a variety of printing-papers, will demonstrate which one is better adapted to that particular subject and paper. The great hindrance, perhaps, to the production of pictures, is that all qualities of negatives are printed on some one favored printing-paper instead of suiting the negative to the paper, and choosing a paper favorable to the subject. This, many times, serves to mark the difference between the photograph that is merely a record of fact, and the picture-photograph.

Still another factor in pictorial photography is the surface-texture, tone and metallic nature of the positive-image, and of the support used. A surface having a coarse texture scatters or breaks up the lights and shadows over the print, giving breadth of effect and atmosphere; whites appear toned-down, and blacks are rendered lighter. On the other hand, a smooth surface preserves delicate gradations, sharp definition and detail. The former may be used for pictures of large size, while the latter is best suited to small pictures. Regarding tone, few workers realize the great importance of this as

a factor in the make-up of a picture. How often we view pictures exhibited in salons and photographic conventions, purporting to be full of life, but so cold and hard in tone as to defeat the motive. The opposite of this is also true. A winter-scene finished in sepia, seascapes in terra cotta, summer-landscape in blue-black, portraits in blue and in green. Pictures of children are finished in blue-gray, and look cold and dead, instead of seeming to pulsate with life, and warmth of color. Incidents may be cited indefinitely, but these will suffice to call to mind many inconsistencies. It must be known that a warm tone or color of print is favorable to softness, delicacy, detail, warmth and life, while a cold tone or color is conducive to harshness and strength—objects or subjects unyielding and cold in character. Fortunately there is great latitude in the selection of suitable printing-media, and one has but to choose his favorite paper and select from the many surfaces and tones that which is best suited to his purpose; as those papers naturally cold in tone, as blue-black, black, blue-gray, etc., may easily be changed to warmer tones of brown, brown-black, chocolate, sepia, terra cotta, red, etc., by an after-process or so-called toning-method. Warm tones may likewise be changed to cold ones.

In seeking truth and light on things photographic, considering carefully cause and effect, the methods employed with the results attained, the serious worker cannot but be cognizant of the great importance of these seemingly trivial things in our profession. Little things, perhaps, but each alike indispensable. Each contributes to the perfect whole, and any inattention or negligence of only one of these is often likely to mar, if not entirely destroy, the effect desired.

Eternal vigilance and an inquiring mind will accomplish much towards the production of perfect pictures. [As this paper is much longer than anticipated, the remainder of the article on Straight Photography will be continued in an early issue of PHOTO-ERA; at which time some negative-notions relating to "brush-development," as applied to pictorial treatment, will be explained. ED.]





LOTUS AND PAPYRUS  
HENRY A. PEABODY







CHILD-PORTRAIT

W. C. NOETZEL

## A Master in Child-Portraiture

SADAKICHI HARTMANN

**T**HERE are two distinct ways to render the facial expression of children. One way is the instantaneous method which records the subtlety of fleeting and accidental expression. The other strives for more permanent and habitual traits. The result, provided the right moment has been chosen, is a composite portrait—a typical likeness.

Both methods have their advantages and shortcomings. The first permits a greater range of composition; it can depict intimate moods and momentary expressions, can represent the child at play or at various occupations,

but it is apt to be deficient in likeness, a likeness which is readily recognized also by persons outside the family, who may have seen the child only once and, consequently, are not familiar with the changes of its facial expression.

The other method is more reliable for a general likeness, as it records more accurately the structural peculiarities of the head and face, and endeavors to delineate the features as they are seen by the casual observer. Such a likeness is more difficult to take, as the subject easily assumes a set, staring, stereotyped expression. This, of course, is avoided by the

skilful photographer. In the long run, I believe, the latter style is to be preferred. It deals less with chance, and produces more satisfactory results.

However that may be, W. C. Noetzel, with a studio at Newton Centre, Massachusetts — favorably known to the profession by frequent convention-exhibits — has chosen the method which emphasizes likeness; and I have rarely seen a photographer who has carried it out with so much calculation and forethought. In a portrait that is primarily a likeness, the face is the sole object of interest. For this reason Mr. Noetzel, no doubt, favors large heads. Their size in the allotted area is unusually large. He wants to show off the face as much as he can. A larger size is more impressive than smaller ones, and affords finer opportunities to model and delineate each separate feature. Notice how clearly and precisely in the accompanying illustrations the lines of the mouth, nose and eyes are drawn.

In order to maintain the face as the principal object of interest, he furthermore finds it necessary to use as few accessories as possible. Accessories are rather a hindrance than an improving factor in this kind of representation. He could readily dispense with toys. The hair, a blouse, a hat or bonnet — these are sufficient for him. His children look straight out of the picture, and are shown either full face or in three-quarter poses that are almost full-face views. This simplicity of treatment demands a correspond-

ing simplicity in the background and, consequently, most of his portraits have only a plain light or dark background. The result is convincing. Brainwork, no matter in what channel of human endeavor, never fails to tell. In art-work it is absolutely imperative. A photographer can acquire no style of his own, unless he takes the trouble to discover, for himself, the possibilities and limitations of the particular mediums and vehicles of representation which he desires to employ. Mr. Noetzel has accomplished this. He has arrived at a logical conclusion and carries it out in a masterly fashion.

His children look natural, and the facial expression is nearly always a happy one. These pictures are character-delineations worth keeping, not mere records. They are true and dignified; excellent in workmanship and finish.

Although not a specialist, Mr. Noetzel is equally efficient in the portrayal of men and women, in work of large size as in ivory miniatures, in regular studio-sittings as in home-portraiture, but has won most praise and appreciation by his child-portraiture. Perhaps he has shown it more than his other work, because he is most fond of it. This is the crucial point. A man, to excel in any particular field, must be in love with it. Mr. Noetzel loves children; he can enter the world in which they live and sympathize with their harmless activities, else he would be unable to depict the facial expressions of childhood in such an exceptionally simple and pleasing manner.

## A Method of Control in Printing

THE methods of control by means of which a photographer can modify very considerably the results which he obtains from his negatives are manifold. Most of them are either carried out upon the glass side of the negative, or else upon the face of the print. One has a very natural disinclination to meddle with the film side of the negative. So long as any work is done on the glass side, it can always be removed if it is not quite what is wanted, or if too much change has been effected; and so the negative is left once more as it originally was, to be printed like that, or to be worked up afresh, as circumstances may decide.

Any handwork or modification that may be carried out on the print itself, only affects the print upon which it is done; it does not impair or modify the negative in any way; but it is open to the objection that it has to be done afresh for every print that is made, which not only means a good deal of labor, but involves

very great risk of a lack of uniformity in the prints. Perhaps it would be better to say that it removes all possibility of such uniformity, as printers in gum bichromate and in oil are well aware. Moreover, except with one or two special methods, such as the two just mentioned, work on the print is never very satisfactory.

There is a method of hand-working upon negatives which is applicable to the film side, but which, at the same time, is one that allows the work to be removed very easily if it should prove to be undesirable. It has answered excellently in the writer's hands, and so a short account of it is given in the hope that it will be found helpful to others.

The method consists essentially of tinting or staining the gelatine of the negative, so as to hold back the printing of the parts that are stained, while allowing the rest to print out more deeply. It has proved its usefulness both in landscapes and in portraits.



CHILD-PORTRAIT  
W. C. NOETZEL



It will be found very helpful in the case of landscapes which are lacking in "atmosphere." Where two objects come close together in the picture, although separated from each other in reality by a wide space, photography will often render them quite alike in tone, without any suggestion of the distance which intervenes between them. The result is that much of the effectiveness which the picture presented to the eye may be lacking in a straightforward print from the negative. By local staining, however, it is often quite easy to lighten all the tones of the more distant object, or at least to lighten its shadow tones, so that the effect of distance is at once suggested.

Every amateur who has done much portrait work will have experience of cases in which the face of the sitter is too dark in tone compared with the clothing. This is a common result of underexposure of the negative, and in that form is not curable; but it may also be met with when the negative has been fully exposed, if the sitter is in a very light dress. In such a case it is because photographs render the tones of flesh darker than they appear to the eye, unless the photograph is taken with an orthochromatic plate and a deep screen, a combination which is generally out of the question for portraiture, certainly for indoor portraiture. In all such cases the staining-method described later on will be found to provide just what is wanted. In the case of a portrait, for example, it provides a means to keep the face as light in tone in the print as it seems to the eye, while at the same time the printing may be carried far enough to allow all the lightest parts of the clothing to print out.

There are several dyes which can be used. The writer has not employed any of the definite chemical dyes which appear in the price-lists of the big dealers, all his work having been done with the contents of penny-packets of dye as supplied by oilmen. At first he used a bright yellow dye, dissolving the contents of the penny-packet in about half a pint of hot water, and keeping this as a stock-solution. When cold, it was used diluted or full strength according to circumstances. Latterly, for reasons given below, he has substituted "peacock blue" dye for yellow, making a solution of it in the same way.

The negative must be placed horizontally, or nearly so, on a sheet of glass that it may be illuminated from below. The best illumination is provided by a sheet of white blotting-paper, placed so that the light falls upon it, but cannot shine straight through the negative, nor can it reach the upper surface. A little light in the room is needed to see what one is doing.

The dye is applied to the dry negative by means of a camel's hair brush. It is easy to follow the outline of a sharp object with it; the chief difficulty experienced, at first, being to avoid a distinct line showing where it is not wanted. This can best be done by making only a narrow line with the brush first, and at once widening it by a second, then a third, and a fourth, and so on. One soon learns how to follow up one application with a second, so as to prevent any lines from showing.

To do this, the action of the dye must be bounded by actual lines in the subject; it must never be allowed to end abruptly across an even tint. One should not try to do too large an area at once; a place about the size of a half-penny or an American silver quarter — or less, if the boundaries are intricate and difficult to follow — is quite as much as should be done at a time. It is perfectly easy, working in this way, to conceal the fact that there has been any handwork of the kind at all. The dye-solution is left on the film for a few seconds or so, and the surplus liquid is then picked off with a pointed piece of blotting-paper, and another area dealt with in the same way.

When one part adjoins another that has been done and is still damp, the part already dyed should be held uppermost to prevent the fresh dye-solution from flowing all over the part that is done. This and other little dodges to secure an even coloration are speedily picked up in practice.

If, when all the work is done, it should be found that the dyeing has been carried to too great a depth, the negative may be left under the tap, or in a dish of clean water, until it is seen to be lightened sufficiently. If left long enough, the whole of the dye will be removed and the negative restored to its original appearance. This may be hastened by putting the plate in a two per cent solution of sodium sulphite, to each ounce of which two or three drops of sulphuric or hydrochloric acid have been added. When it is desired to lighten the color only a little, the sulphite should not be used.

It will be found that a yellow dye has a far greater effect upon the printing-paper than it has to the eye. It is for this reason that a yellow dye was selected. It seems simpler to get all that is wanted by a very faint coloration; but a little experience with yellow led to the conclusion that a dye of a much deeper tint, which had less effect upon the sensitive paper than it had on the eye, was to be preferred. It is easier to ensure an even coating, and it is reassuring to know that, if the dyeing is not quite uniform to the eye, the lack of uniformity

will be much less on the print. For this reason several darker dyes were tried, and a green-blue color, as mentioned, was finally chosen.

The photographer would do well to buy two or three different dyes—the cost is a mere nothing—to dissolve each in water, and to make a trial of each. They should be tested not only as to the ease with which they can be applied, and as to their effect upon the printing, but also examined to see whether prolonged

washing will remove them completely from the film. Unless it will do so—either with or without the sulphite, but preferably without—some other dye should be chosen. When the best of those purchased has been found, the other solutions may be thrown away. A penny-packet will provide sufficient dye for the entire photographic career of an enthusiastic amateur, so that the method is not an expensive one.

[*Photography and Focus.*]

## Cloud-Negatives: To Obtain and Use Them

G. T. HARRIS

IT is a safe assumption that very few photographers consider a series of cloud-negatives an essential part of their equipment, or pay the least attention to that portion of a landscape usually represented in their prints by bare, white paper. One of the most disheartening exhibitions of modern photography is a stationer's window dressed with view-postcards in glossy silver, part of them having skies of bare, white paper and part skies of a deep monotonous gray, according as the negative is hard or soft. If by chance a print among them possesses clouds, even to an apologetic degree, the relief it occasions proves how atrociously lacking in pictorial effect the others must be. It is, perhaps, true to a very great extent, that a certain section of the buying-public does not demand, neither will it pay for, a print of artistic quality that has to be sold at a slightly-higher price. But, while this applies to a good deal of the postcard-publishing that is done, it certainly does not apply to prints that aspire to a higher grade of production; and that the same treatment is dealt out to these that is considered good enough for their humble but nimble relative any stationer's window will amply prove. In making the postcard a model for prints of greater pretensions the view-publisher is defeating his own ends, which may be taken to be an escape from the unremunerative price of the postcard. It should be remembered that the general public of the present day is a very much more critical body than it was years ago, and a public that has seen like John Hassall, Lawson Wood, and others to design its posters is not likely to tolerate photographs with bald-headed skies, much less pay for them. Its own common sense informs it that in purchasing a postcard it is not paying the price of an old master, and that it must take more or less what the gods may send; but with an

8½ x 6½ to 12 x 10 print, at prices running into shillings, the art-culture—it may be unconsciously acquired through the eye—of the individual comes into being and the bald-headed atrocity is weighed and found wanting.

### Separate Cloud-Negatives Essential

A filter and orthochromatic plate might, indeed—they would naturally—suggest themselves as being an effectual remedy for a cloudless condition of negative, but experience disproves this; indeed, under certain conditions they positively aggravate the evil. Last summer—during a month's cloudless weather, or nearly so—I took a series of negatives, nearly all of them with a filter, and in only a very few was the cloudscape sufficiently good to use with the rest of the negative. The majority of the negatives, owing to the uniform blue sky, required the skies to be blocked out; for an even-gray tint in a print will never suggest to the public a blue sky, it is not so convincing as a good cloudscape. Hence the publisher, with more serious intentions than for the popular postcard, must acquire and use a series of cloud-negatives.

### When and How to Take Cloud-Negatives

The conventional advice to secure cloud-negatives has been, to take them in early spring, when piled-up masses of cumulus are to be had, adorning the heavens in a decorative manner. These are certainly easy to photograph, but difficult to live with, for a series of prints with piled-up cumuli is apt to pall even on the strongest art-stomach. The average cloudscape of a summer's day is less easy to photograph, and not so suggestive of the last word in decorative art, but it is infinitely more all-around useful and less likely to give its owner away when printed into views from several districts.





CHILD-PORTRAIT

W. C. NOETZEL

The advent of orthochromatic plates and filters enables cloud-negatives to be secured that were virtually impossible when ordinary plates had to be used, and at the present time the landscape photographer is quite independent of the "cumuli-day" to which the early worker pinned his faith. A series of cloud-negatives should be a catholic one as regards cloud-form, for many landscapes require, and look best with, cloud-scapes of quite low tones and reserved outlines, and if these are omitted from the collection, bold, pronounced cloud-masses must be inserted into a landscape that is overwhelmed by them. From which it may be gathered that, so far from cloud-photography being possible only in the early spring-days, it may be attempted successfully whenever a pictorial cloud-scape is seen.

There is no particular difficulty to photograph clouds if orthochromatic plates and a moderately-deep filter are used; it is mainly a matter of giving the correct exposure, so that on development a cloud-negative of perfect gradation is obtained. In my own work I use rapid orthochromatic plates with a filter, increasing exposure about six times, and develop with pyro-soda.

#### Reproduced Cloud-Negatives

Usually the original cloud-negative is used for the double printing, and, that it may not take unduly long, slow plates and restrained development are employed to get a quick-printing negative. A much more desirable plan is to use the original negative solely to make a carbon transparency from, and rely on reproductions for all

cloud-negatives. If a good original negative, about whole-plate ( $8\frac{1}{2} \times 6\frac{1}{2}$ ) in size, is obtained, of full gradation and density, it is then suitable for either reductions or enlargements, and the reproductions can be made of the exact quality for quick printing. It is not advisable to use a large size cloud-negative for prints that are much smaller, merely to save the trouble to make an intermediate series; such a course necessitates printing  $12 \times 10$  clouds into, say, half-plate ( $6\frac{1}{2} \times 4\frac{3}{4}$ ) prints, with disastrous results to the unity of the clouds and landscape. A  $12 \times 10$  and an  $8\frac{1}{2} \times 6\frac{1}{2}$  series will be sufficient for all but the smallest prints.

Making the reproduced negatives presents no difficulty if slow plates and restrained development are adopted; and for development I prefer pyro-soda used in a tray, even though it bear the imprint of antiquity, and it may be desirable to state that I give my own methods merely for the sake of completeness. What is required is a clean, bright negative with very little opacity. It must be borne in mind that a cloud-negative should require, in a good diffused light, only some five or six minutes for printing, at the same time it should show good gradation from the perfectly-white cloud to the various half-tones, and not be merely a white cloud on an even gray sky.

#### Partial Blocking-Out of Cloud-Negatives

After the negative has been made and varnished, it is advantageous to block out the lower part to afford protection to the landscape portion of the print during clouding; though, as many variously-outlined landscapes will be clouded with the same cloud-negative, it will be impossible to do more than to give a general protection to the lower portion of the print, leaving the exact outline to be masked by a cloth roughly following its lines. To mask the lower portion, coat the glass side of the negative with turpentine and gold-size mixture; two parts gold-size to one of turpentine, but the amount used of the latter requires adjusting to the quality of the gold-size. The mixture should flow like collodion. Block out with the lead by vignetting upwards towards the cloud portion, taking care not to encroach too much on it, otherwise a difficulty may be experienced in filling some prints with a sufficiency of cloud. The blocked-out negatives require to be thoroughly hardened by baking before being taken into use.

#### A "Clouding-Board" for Rapid Printing

Various ways exist to insert clouds in prints by double printing, and the slowest and surest

of them is to place the cloud-negative and print to be clouded, in a frame as for ordinary printing. This permits one to examine the print without fear of movement. When a considerable number of prints has to be clouded, this is rather a slow method, and it is best to discard the printing-frame. The plan I have in use answers very well and is simple. A long, level board, preferably covered with smooth linoleum, is placed where a steady north light falls. The print to be clouded is adjusted behind a cloud-negative and laid down on the smooth linoleum board, a cloth being used to vignette the outline of the landscape into the cloud-negative. If an actinometer is used, no necessity to examine the print exists; but a better and surer plan is to take a strip of sensitive paper and slip it under the edge of the cloud-negative as it lies on the board. When the cloud is considered sufficiently printed, the slip is withdrawn and examined, and, as it has received the same amount of exposure as the print, it gives visible proof. The clouding-board may be of any length and any convenient number of cloud-negatives exposed at one time; so that clouding a number of prints is quickly accomplished if the negatives are of suitable quality, and, of course, if of uniform opacity (and they may easily be made so) one negative is a guide for the printing of the rest.

#### Printing Clouds into Platinotypes and Carbons

When platinotype prints have to be clouded, matters are not quite so simple. I usually mark each side of the platinotype print, where the visible image shows the outline, with a deep lead-pencil mark, and these marks show under the cloud-negative the whereabouts of the landscape-outline. The cloth is then adjusted more or less by guesswork to the outline, and, of course, this is known by previous examination of the print. An actinometer has to be used for timing exposure, and one which gives fractions of a tint is advisable. If the cloud-negatives are marked with the actinometer-exposure they can be classified and used in groups. Clouding carbon-prints requires even more care than platinotypes, and if much carbon-printing has to be done one becomes quite a convert to the reproduced negative with clouds already inserted; in fact, nearly all my carbon-printing is done from negatives specially made, with suitable skies included. When it is impossible to escape putting clouds in carbon prints, the following is my method; it answers very well for an occasional print or two, but I candidly own that, if clouding carbon-prints were an every-day occurrence, I should try to devise a



CHILD-PORTRAIT

W. C. NOETZEL

better method. A base line is first drawn on the landscape-negative, film-side, taking care that it is made below the safe edge; then a silver print is made from the negative, the edge of the paper when filling in being placed on this base line. From this print a mask is made for the cloud-negative by dividing at the sky-line in the usual manner. By transmitted light the cloud-negative, being placed over the landscape, is adjusted to the position required, and the landscape-mask is laid on the cloud-negative so that its outlines coincide with those of the landscape-negative and fixed by some adhesive. When making the carbon-print, the tissue is placed along the base line on the landscape-negative, and it will be seen that, as this base line was made below the safe edge, the tissue is

protected by an eighth of an inch or so. On removing the tissue to the cloud-negative, its lower edge should be made to coincide with the lower edge of the mask, when perfect registration between the mask and printed portion will result. Carbon-printers will not require to be told that the print has to be safe-edged when clouding as when printing, but the tyro may easily overlook this fact. For this reason I make a pencil-line on the film-side of the cloud-negative to coincide with the base of the mask and then continue the mask as a safe edge by gumming a paper-extension to it. The edge of the mask around the outline should not be pasted close to the glass, as this gives a hard line; it should be raised up all along the outline and the frame turned to the source of light in clouding,



TIGER LILY

GEORGE ALEXANDER

so that the raised edge intercepts the light and produces a slight vignetting-effect.

#### A Hint on Clouds in Lantern-Slides

The process of inserting clouds in lantern-slides is too generally known to need reviewing here, and the excellent monograph on lantern-slide work by Mr. G. E. Brown in this year's *British Journal Almanac* lucidly explains the operation. My only reason for mentioning it is to give a hint which I found extremely useful lately in clouding a batch of slides. If the slides are developed for color, *i.e.*, other than black, it is a common experience that considerable difficulty exists in matching the landscape and cloud-scape portions. To obviate the difficulty, I exposed and developed both landscape and clouds for much warmer colors than I needed, and toned them in a combined toning- and fixing-bath, used about double the strength it would be for prints. By this means the two portions could be very well matched in color, and I obtained some excellent slides.

#### Clouds in Enlargements

Inserting clouds in bromide enlargements may be done in several ways. One apparently favorite method is to expose and partially develop the landscape-portion, then arrest development by copious washing, and replace the paper on the enlarging-easel for the clouding. It follows that the landscape-portion is rather overdeveloped, unless the precaution is taken to keep this portion under a stream of water until the sky is sufficiently developed. Perhaps the better method is to expose both landscape and cloud-scape before commencing to develop. To do this, arrange the landscape on the enlarging-easel as the enlargement is desired to be, using a piece of thin white cardboard or stiff white paper to receive the image. Roughly pencil the outline of the landscape at the horizon and cut through the cardboard at the pencil-line to make a mask; or, if the negative has a sky that would print through, two masks, one for the landscape-portion and the other for the sky-portion. Expose the landscape-portion, screening the sky, if necessary, with one of the paper-masks; then, having capped the lens with a deep amber or ruby glass cap, with a soft lead-pencil lightly trace the landscape-outline on the bromide paper, insert the selected cloud-negative, screen the landscape-portion of the bromide paper with its proper screen as far as the penciled outline, and remove the cap for exposure. The screen should be kept moving some distance in front of the paper, and a vertical movement just above and below the pencil-line should be observed. If



CHILD-PORTRAIT

W. C. NOETZEL

the bromide prints are to be toned by bleaching and sulphiding, it is very important that the two exposures be so proportioned that the print develops uniformly; otherwise, when toned, the sky and landscape will not match in color. For this reason it is not desirable to submit any print destined for toning to local reduction, such as attempting to readjust the landscape or sky portions. The parts reduced would show somewhat different color. — *British Journal of Photography.*

✂

FROM the moment you enter the studio play the game to the limit — whether showing goods, making negatives, spotting prints, selling or collecting accounts. Go the limit. If you can't go the limit, go home. — *Pirie MacDonald.*

MUCH is written about the photographing of animals and birds, but this branch of photography often requires hours of patient waiting to catch the subject at just the right moment. For the average photographer, whose time is limited, much more enjoyment can be found, and more satisfactory results obtained, with the flowers and ferns. Many wildflowers may be taken to the studio where they can be photographed at leisure, and often the resulting picture is better than if made in the fields. For decorative work flower-silhouettes are very effective, and may be made by flashlight. Place the flowers two feet away from a screen of thin white muslin and set off the flash behind the screen. Blossoms are arranged for form and line as the study is purely decorative.





THE OLD CEDAR TREE

WILLIAM S. DAVIS

## Tree-Studies

WILLIAM S. DAVIS

**T**REES vary so much in appearance that camera enthusiasts find it hard to refrain from photographing a pleasing specimen at sight; and, inasmuch as no two of the same species ever are alike, there is opportunity to obtain an indefinite number of interesting studies, whether the work is done with a view to procure systematic records of tree-forms and their development at various seasons, for the purpose of nature-study, or whether the subject is treated only from the pictorial standpoint.

It is my purpose, however, to consider trees as possible material for pictorial- and decorative-compositions, and to endeavor to elucidate certain principles of design. In addition to this I hope to suggest points in the technical man-

ipulation which may prove of assistance in obtaining the particular effect desired.

All seasons of the year bring their opportunities, for it is frequently the case that some tree which may not be especially striking in full foliage will appear to the greatest advantage in autumn. In the absence of leaves, the characteristic shapes of limbs and small branches will exhibit an astonishing amount of individuality. Another change occurs in winter when every twig bears a burden of snow, producing an effect of airy, lace-like delicacy seen at no other time of the year.

The time when any tree appears at its best depends upon the season of the year. The willow and delicate, supple birch, for instance,

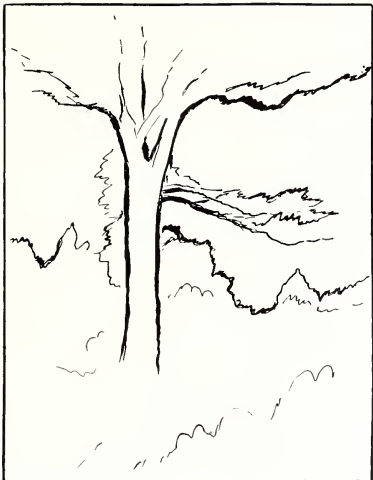
are most attractive in spring or early summer, when the foliage is fresh and tender. Willows, in particular — except the so-called “weeping” variety — lose much of their beauty after a few weeks of hot, dry weather; while the rich, green foliage of hardy trees such as the oak and beech retains its freshness until the first frost of autumn has touched it and turned it to varied hues of brown and gold.

Pines, cedars and other members of the evergreen-family remain comparatively unchanged all the year, but, pictorially, the general effect often is altered greatly by changes in the condition of surrounding undergrowth or the presence of snow. One specimen sometimes will supply motives for several compositions widely different in character.

To come strictly within the classification of “tree-studies,” the subject must be confined to one specimen, or, at most, to a small group or clump of trees. This does not mean, however, that one must search for lone sentinels in open fields, as some of the best opportunities for the study of single trees are possible at the edge of a forest, where, with skill, one can alter the style of composition to a greater extent than anywhere else. Along the edge of the woods one may discover a fine tree somewhat separated from its fellows. By choosing a time of day when the light is in the right direction to give the tree the necessary emphasis against the background of woods, a strong center of interest is introduced into the picture. Again, one may enter the woods a short distance and, looking toward the open, see the trees in effective masses outlined against the sky or the country beyond.

The presence of water often adds to the charm of the scene. It helps to indicate the natural environment of certain trees, and thereby increases the feeling of character-rendering in the picture. Reflections in the water introduced into the foreground can be used to complete a line in the composition, or to balance the tones of some other portion; but they must not appear so clear or so strong in contrast as to attract undue attention. To avoid sharp reflections the surface of the water may be agitated slightly, either by striking it gently with a flexible stick or by tossing into it a small pebble and waiting until the ripples begin to subside before making an exposure. To avoid excessive contrasts, choose the time of day when the light falls upon the subjects at a proper angle, or when the atmospheric conditions are the most favorable. This latter is determined best by becoming acquainted with a subject under varying weather-conditions, before making its photograph.

Trees in full foliage are best photographed in



early morning or late afternoon, and in a diffused light. Some of the finest effects are obtained on misty days, as haze or fog not only softens the sunshine — thus making the tonal-gradations more delicate — but also increases aerial perspective by subduing the distance to a greater extent than the foreground.

Often a most effective composition is produced by including only a portion of a tree, particularly when one desires to emphasize, within the boundaries of the picture-space, the decorative quality of the pattern formed by the trunk and lower branches against a light background.

Elimination of all non-essential matter makes it possible to handle what remains in a stronger and more decisive manner, but naturally calls for a clear idea of how this material should be used.

The lines and lights and shadows should not be arranged symmetrically over the entire picture-space; for while the result might be mechanically-correct in balance, the effect would lack interest and the feeling of spontaneity. What is sometimes called “occult balance” should be striven for when composing the view on the focusing-screen. This means the balancing of one spot, or line, by another of a different size, tone or shape.

In “spacing,” — *i.e.*, adjusting the position of the lines and areas of different tones which



CEDAR WOODS — LATE AFTERNOON

WILLIAM S. DAVIS

form a mosaic of lights and darks — the repetition, in size or shape, of any important part should be avoided. A tree-trunk, for instance, should never be allowed to cut a background into two equal divisions, nor is it well, if several trees are included, to space them so they are separated from each other at progressively-increasing intervals. If an entire tree is taken by itself, the sky — seen on each side — should not be equal in area to the space occupied by the tree.

A dark spot should be balanced by a larger one of a lighter value, or a small bit of highlight by an ample area of half-light or middle-tint. Such an arrangement of tones gives interest to a composition by affording variety. Small, scattered spots of light-tone should not appear near the margin of a picture. If a subject is photographed when the lighting is such that it is represented principally by a few broad, simple masses of light and shadow, the minor parts will fall back into place in a natural manner.

To establish an effective relation between the various tonal-units brings one to a consideration of line, as distinguished from tone composition. This can be touched upon only slightly here, but it is most important, as the eye is directed to the center of interest, almost wholly, by the flow of the principal lines. As employed here, the term "line" is not applied simply to the shapes of specific *objects*, but rather to the form assumed by the *edges* of the masses of tone where they

come against others of lighter or darker value, so that several objects, or an object and its shadow, may combine to form a single line.

Every strong composition contains one powerful line which dominates the others.

Two "negative" rules should be remembered: Do not repeat the leading line by others parallel with it; and do not have another line of equal strength in direct opposition to it. Opposing lines are useful to emphasize and strengthen the leading one, but they must occupy a secondary place, in order not to attract undue attention. In such a case harmony of composition is obtained if the tonal differences between the parts that produce these lines are less than those which form the principal one; or, in other words, the leading line may be made more prominent by accenting the values near it.

Reference to the sketch that indicates the line-composition of "The Old Cedar Tree" may show more clearly certain points referred to in the preceding paragraphs. Here the strongest line is the vertical one formed by the tree-trunk, the stiffness of which is softened by its merging into the curved lines of the spreading branches at the top. This vertical line is emphasized, and the light spaces broken into varied shapes by the irregular, horizontal line of undergrowth, but the latter does not compete with the tree-line because the tonal values between undergrowth and sky are less than



those between tree and sky. As regards the "spotting" of light and shadow, a glance at the picture itself shows how the darkest tones (in the tree) are balanced by a larger area of a lighter tone in the foreground, and that the lightest spots (sky), which would cover about the same space as the darkest tones if combined, are divided into three unequal divisions by the tree-trunk and lower branch on the right.

The reason I have devoted considerable space to suggestions upon composition is because single specimens of trees often — one might say always — require more careful treatment to obtain the desirable quality of breadth than does an ordinary landscape where a number of trees are seen *en masse*. This is especially true when a foreground-study is made from only a portion of a tree.

There is little which need be said about an outfit for such work, except that when studying the composition on the focusing-screen a camera of fair size is most convenient. By the way, one

may see the image right side up if a piece of looking-glass is fastened, or held back of the screen, at an angle of forty-five degrees.

Technically the most perfect results are to be obtained by the use of color-sensitive plates of the double-coated or backed variety with a suitable yellow-filter, and by giving a liberal exposure for the shadows.

With rapid plates and a three to four times ray-filter (such as the Ingento A) on the lens, the exposure in summer-time, near nine in the morning or three in the afternoon, would be about half a second in diffused sunlight with stop F/8 for a subject without deep shadows. Bare trees in winter require about the same exposure, since the absence of leaves and the presence of snow lightens the shadows sufficiently to make up for the difference in the strength of light. As conditions vary so much, the best guide in the matter — aside from experience — is a good exposure-meter properly used.



A VERREOGRAPH

J. H. GARO

When the subject is in shadow against a clear sky it is most important to give a very full exposure to overcome the extreme contrast presented, and under such conditions an extra-deep ray-filter may be used to lower still further the intensity of the patches of sky seen through openings in the foliage. It is also well to employ a rather dilute developer.

The keen "wiry" effect, sometimes disagreeably prominent in photographs of bare tree-branches, can be avoided to a great extent by the use of a large stop in the lens, and by the exercise of some control in the printing. In the case of the panel "Cedar Woods — Late Afternoon," for instance, I wished to preserve, as far as possible, the quality of soft, diffused sunlight often noticeable in springtime near sunset; therefore I used a rectilinear lens at the full opening of  $F/8$  and focused on the nearest trees, but when the first proof was made the image was too sharp, so a sheet of clear thin glass was placed between the negative and paper during printing to give a little diffusion without destroying the delicate details. The result is shown here.

Sometimes a "pin-hole" will give a soft quality almost impossible to duplicate with a lens, besides possessing this advantage: to include a wide or narrow angle according to the bellows-extension at which it is used.

"The Willow-Bank" is an example of what can be done in this way. It was made with a number eight needle-hole opening at  $10\frac{1}{2}$  inches from the plate, and the subject-matter was contained within a space of two and a half by three and a half inches in the negative. As it was impossible to approach nearer to the subject without altering the entire composition it was a great convenience to adjust the extension for a narrow angle of view.

Much can be done to bring out the general characteristics of different species of trees, and also preserve some subtle quality of atmosphere, by the selection of a suitable printing-process and careful mounting. The gum and other pigment-processes give a richness of surface-texture that is very desirable for nearby studies of foliage, while winter-scenes and soft-gray mist-effects often look well when bromide or gaslight paper is used.





ROCK-A-EYE BABY

Copyright, 1911, Knoff & Bro.

## The Verreograph

MORRIS BURKE PARKINSON

**I**N answer to a request from the Editor of PHOTO-ERA for a description of the photolandscape or verreograph — a print from a hand-made negative — which I gave him, I would say that last fall I went to Northern Maine on a hunting-trip, in which delightful outing the noted photographers, Jack Garo and W. H. Partridge, were among my companions. The general character of the magnificent scenery which we all enjoyed will linger long in my memory. As I had made no photographs on the trip, I thought that I would try to make a negative *by hand* — dispensing entirely with lens or camera — which would illustrate, to some extent, the character of the country where we had camped. This is done on the same principle as a “put-in” background on a portrait-negative.

It can be done in different ways. Some perform the operation with a brush and water-colors on a piece of plain glass. I have put in backgrounds in that way; but in the case of this

landscape I worked in the following manner: — Take an 8 x 10 piece of plain glass, of which flow one side with ground-glass substitute. When dry, draw your design lightly with a lead-pencil. Fill in with a stick of red pastel, always thinking in “negative” or how it will print a positive. Blend the pastel, as desired, with a stump, and keep building up to the desired strength. Put in highlight-touches without blending. If it will not take enough, ground-glass the other side and add more pastel, but be careful on this side — which is where the paper will be in contact — not to get the outlines too sharp. Finally it may be pulled together and highlights strengthened by the use of a soft lead-pencil. I have seen some very interesting things printed from negatives made by hand. The question might be asked, “What is the advantage over a drawing?” My answer would be, “I cannot say.” No! I forget. There’s the fun of doing it, and you can print duplicates.



A VERREOGRAPH  
MORRIS BURKE PARKINSON



## EDITORIAL

### Premium for Expert Knowledge

**I**N listening to the comments made by expert photographers on pictures at public exhibitions, one is impressed with the varying degree of accuracy with which they are made. There are practitioners who profess to be able to distinguish a portrait made in the regular studio from one made at home or by flashlight. To test this power of analysis, PHOTO-ERA will award the sum of ten dollars to the person who shall correctly determine the character or source of illumination of each of a set of six portraits, by a prominent American photographer, from their halftone-reproductions which will appear in the August issue of PHOTO-ERA. In the same issue of the magazine will be found a coupon, which the competitor will fill out, detach and forward in a sealed letter to the Lighting-Contest Editor before October 1, 1912, after which date no more answers will be considered.

The method adopted to determine the winner is as follows: At a convenient time before October 5, and in the presence of the photographer, the publisher and a third person, all the letters intended for this contest will be placed in a post-office bag—regulation size—shaken up, and one letter at a time withdrawn and opened. The *first* letter thus drawn which contains the correct answer shall be entitled to the award. The publisher pledges his word that all knowledge concerning these portraits—which are to be judged by readers of PHOTO-ERA—will be firmly withheld by the photographer until after the award shall have been made; also that all three styles of lighting will be represented in these six pictures.

### A Mere Question of Ability

**T**HERE are still many amateurs who continue to refer to professional work in terms of contempt, despite the fact that, in their own work, they scarcely reach the level of mediocrity. There are some amateurs who feel so strongly on the subject, that they studiously avoid the faintest approach to what might be regarded as professional workmanship. They even take pride in showing how far they can get away from professional standards of technique, be their own efforts ever so illogical. Some have never ventured to make even commonplace records, lest they be accused by their fellow-fanatics of actually knowing how. Then these misguided tyros

have the temerity to exhibit their productions, which are so devoid of merit as to call forth only ridicule and pity from persons of sound judgment. These benighted workers should remember that even the most extreme impressionists in painting at one time knew how to draw correctly, and were sane in the selection of subjects and in the treatment of them. They produce these ugly conglomerations from choice, also in the belief that they are a quick and sure means to publicity. Eccentricity of expression, as has often been stated, is not generally accepted as evidence of genius.

If, therefore, one of these self-styled photographers were challenged to duplicate, even with perfect apparatus, a piece of professional work of only ordinary merit, he would fail utterly. Let them, then, cease their unjust criticism of professional standards, at least until they can demonstrate an equal or superior degree of technical ability. Having acquired this much, the amateur is then free to exercise his individuality of expression or interpretive ability, be that what it may. If his style be hopeless, his friends can say, at least: "He can do better than that; but he won't!"

### For the Good of the Craft

**I**T is an immense source of pride and satisfaction to the members of the Photographers' Association of America to realize that in the officers of the present executive board they have men of uncommon intelligence, devotion and zeal; men who, like their predecessors, are actuated by lofty motives and are giving their best efforts to fulfil the duties imposed upon them.

There are individuals who have an idea that photographic conventions are run for the personal benefit of a few men who manage to get away with all the honor and glory. In reality, however, there is very little glory for those who conduct the affairs of the National Convention, but a tremendous lot of hard mental and physical work. It should be borne in mind that the National Convention is conducted solely for the benefit of those who make their living by photography—not only for a few, but for every individual, whether he lives in Alaska or on the Florida Keys. The P. A. of A. could never have lived through thirty-one years, growing stronger and better all the time, if it had not real purpose, sincerity and usefulness back of it.



MOTHER

ALEXANDER MURRAY

FIRST PRIZE — WINDOW-PORTRAITS



# THE ROUND ROBIN GUILD

*An Association of Amateur Photographers*

Conducted by ELIZABETH FLINT WADE

This association, conducted under the auspices of PHOTO-ERA, and of which PHOTO-ERA is the official organ, is intended primarily for the benefit of beginners in photography, although advanced camerists are just as welcome and many are numbered among its members. The aim of the association is to assist photographers by giving them information, advice and criticism in the Guild pages of PHOTO-ERA and by personal correspondence. Membership is free and may be obtained by sending name and address to PHOTO-ERA, The Round Robin Guild, 383 Boylston Street, Boston. Send a stamp for complete prospectus.

## July and the Trees

THE zenith of the year has arrived. Nature has attained the height of her summer beauty. Flowers bloom in riotous profusion. Trees display the richest of greens. The grasses at the edge of the brook dip their blades idly in the clear-flowing water. Each pond is a limpid mirror in which the swallow, lazily skimming its surface, admires his own graceful flight reflected therein. The river seeks its goal — the ocean, and the ocean receives it with a joyous uproar.

Travelers journey to and fro leisurely, stopping for a day here, or a week there, as if life were one long holiday and they had it all at their disposal. The air of restfulness and of enjoyment pervades the city streets, even, and park-benches are filled with loiterers who have nothing to do, apparently, but to idle the hours away.

In the country the cattle seek the shade of the trees, or stand knee-deep in the stream. Placidly they chew their cud; placidly they regard the wanderer who chances to stray through their verdant pasture-lands. The wanderer may be, and doubtless is, a Guilder, who, however, is not in search of "green fields and pastures new" — if one may make use of that time-worn phrase — but of some particularly-attractive tree to be used as the subject of the picture he intends to enter in the July-August Guild competition.

In the opinion of the Round Robin Guild editor, trees afford as much scope for composition and for artistic treatment as almost any subject that could be chosen. Trees are always interesting, even when they are not the target of the camera. Oliver Wendell Holmes was an ardent tree-lover, and affirmed that certain majestic and dignified specimens ought to have a Christian name like *other* folk. One can but agree with this friend of the trees, for if one were to engage in a psychological study of trees he would find that certain types bear a strong resemblance to certain types of the human race.

Each species of tree has characteristics which distinguish it from every other species, and each single specimen, though it retains a likeness to its family, has an individuality of its own. The way in which a tree spreads its branches indicates to what family it belongs. The branches of the oak grow almost at right angles with the trunk, and sturdy growths they are, too. To quote Dr. Holmes again, he says that the oak seems to be the only thing which appears to be able to resist the attraction of gravitation, for though the wind blows wild and free the limbs of the oak seldom appear to deflect toward the ground. Its direct opposite is the willow, whose lithe gray-green branches swing rhythmically to and fro, moving always in unison, and bend toward the ground with the movement of every passing breeze.

The elms are very beautiful trees. The variety known as the American elm grows very tall before it

begins to divide into branches. This tree has three distinct forms, the umbrella, the vase and the plume or feather. These names designate the manner in which the branches grow. In the umbrella-form the branches bend outward gradually, dividing and subdividing to form a broad, flat head, which, seen from a distance, suggests the form of an umbrella. In the vase-form the branches begin lower down on the trunk, are shorter, and grow upward at a slight angle. The top spreads out something like the umbrella-form, but the short branches along the trunk, which higher up join the larger branches, give the tree, when in foliage, the appearance of a vase. In the plume-form the branches grow from the base up to where the trunk divides, but instead of pointing upward they point downward and the shape of the tree suggests a plume or feather, the shorter branches representing the small barbs which grow at the lower end of a quill. The elms furnish many fine specimens for camera tree-studies.

A tree which is a favorite subject is the white birch, often called poverty birch. It is a gregarious tree, and usually is found growing in small groups of three or four. Its long slender branches, its delicate leaves and its white bark make it a very decorative tree-study.

The sycamore or button-bark tree is almost as decorative as the birch, but not so often photographed. The trunk of this tree is seldom straight. As a twig it is very easily bent, and — true to the old saying, "as the twig is bent the tree inclines" — the young shoot, bent out of shape, grows into a stout trunk more or less inclined from the perpendicular. This weakness of the supple sprout develops into decorative lines and forms in the tree, and one in search of a tree of which to make a decorative-study cannot go far amiss if he chooses the sycamore.

The poplar tree, particularly the variety known as the Lombardy poplar, is almost as great a favorite for a tree-study as the white birch. It has a continuous trunk, and the branches grow thickly from the base to the top. As they grow very short and point almost straight upward, the tree assumes a spire-like shape which for a tree is very unusual. Long rows of these poplars are planted for ornament and, owing to their picturesque qualities, seem to have been planted for the use of the amateur in search of subjects for decorative-photography.

Two trees which are natives of China, but which have become acclimated in America, are the Ginkgo or maiden-hair tree, and the Ailanthus or Tree of Heaven. The Ginkgo is very ornamental and, as it is found only in the open, the amateur has an excellent opportunity to photograph it from the point of view which will make the most desirable picture. The branches of the tree grow in an erratic manner, the lower branches growing downward and the middle and upper branches growing upward. This vagary of growth, however, adds much



MOTHER AND CHILD  
JOHN E. BOULTENHOUSE  
SECOND PRIZE  
WINDOW-PORTRAITS



to the decorative qualities of the tree as a camera-subject. The *Ailanthus* — Chinese Sumac — has become completely domesticated, and flourishes under the most adverse conditions. It may be found sprouting from between the stones of a small yard in the city; growing close to the brick wall of some tall building; budding forth in corners of alleys, and in places where flora seldom or never attempts to find a home. A perfect specimen, with its long pinnate leaves, is very decorative and well worth being sought for as a subject for a tree-study.

Some of the evergreens are interesting picture-subjects. The rugged pine which shows how bravely it has wrestled with the storms of a century is a favorite subject for the amateur. Two or three single specimens growing on a slope form a pleasing line-composition. One may find a hemlock or a cedar worthy to be photographed, while the feathery larch is always graceful. Its feather-like foliage along the widely-separated branches, when outlined against a background of clouds, shows a delicate tracery which is very beautiful.

In order to get the best pictorial results, one should

study his subject under varying conditions of light and shade. It is obvious that if the sun is behind the camera and shines full upon the tree the picture will show little or no modeling. The same is true if the sun is behind the tree when the latter is photographed, though thus silhouetted against the sky some pleasing decorative-effects are obtained. In arranging the picture on the ground-glass the trunk of the tree should not come in the center, even though to bring it into the correct position one must omit a goodly portion of the branches from the composition. In no subject, perhaps, is there such a necessity to fill the picture-space correctly, but this is accomplished simply by changing the position of the camera so as to eliminate an object which will detract from, or to bring one into the field of the lens which will add to the composition.

Many interesting, artistic and decorative tree-studies have been published in *PHOTO-ERA*, which will serve as fine object-lessons for those Guilders who desire to enter pictures in the current competition. Several are reproduced in this number in connection with the very valuable article on the subject by William S. Davis.

REVERY

B. F. MARSHALL

THIRD PRIZE

WINDOW-PORTRAITS



### Print-Mounts and Mounting Prints

THE first and foremost use of a mount for a photograph is so to separate the picture from its surroundings that it may be viewed with nothing to distract the attention from the picture itself. The second use of a mount is to enhance the good points of a picture, and this is accomplished by the choice of a mount that, in both texture and color, will not obtrude itself upon the vision, to the detriment of the picture.

Before any attempt to mount a picture is made, the picture itself should be trimmed. All detail in the margins which does not contribute to the composition should be cut away, ruthlessly. This is one of the hardest lessons for the amateur to learn—the judicious trimming of his print. One so dislikes to lose any of the picture which has given him so much pleasure to make, that he hesitates, and then decides not to trim away any part of the print. To reduce a 4 x 5 print to a 3 x 4½ seems like throwing away one's work, but when the effect of trimming has been studied, by masking the parts which detract from the composition, it is seen at

once how much the picture is improved. The editor received recently, a print which showed two children standing under a tree, and looking, apparently, at some object which was out of the field of the lens. The tree and children were almost in the center of the picture, at the left was a house, and at the right a sidewalk which began at the lower edge and ran in a diagonal line till lost to view at the left. One can understand readily how bewildering were the lines—all running in different directions. The editor suggested that the left of the picture be trimmed away, which would bring the children to the left, instead of in the middle, of the picture. At once, the lines of the sidewalk, which before were so distracting to the eye, fell into harmony with the rest of the picture. To produce this effect almost half of the print was cut away, but, thus trimmed, it was a picture worth preserving.

In watercolors one often sees opposing points or spots of light, and, if these come near the margin of the print, they should be trimmed away so that there is one central point of light to which the eye turns instinctively. The spots of light here and there on a picture distract

the eye, and destroy the unity of the composition. In case these opposing spots of light cannot be trimmed away without spoiling the composition, they should be toned down with watercolor till they are so subdued that they do not at once catch the eye. One should study the print carefully, and eliminate, either by trimming or by coloring, all highlights which are not necessary to, or which spoil the composition of, a picture. Nothing near the margin of a picture should attract particular attention.

When a watercolor is to be trimmed, one must keep the horizon-line level — a perfect horizontal — even though to accomplish this one has to sacrifice some of the picture. Then, too, the horizontal-line must not cut the picture in half, but must be either above or below the center, the position being determined by the subject of the photograph.

The commercial trimmer for cutting prints and boards is a handy piece of apparatus to have; but for most prints the editor prefers a sharp-pointed knife such as is used in book-binderies, and for a guide, a small steel-square, size eight by twelve. The two arms of the square serve as a half frame to place on the picture. With this aid, one can judge where to trim. When the lines have been decided upon, mark their position very lightly with a pencil, as guides for the placing of the square. These marks are removed easily with art-gum. The cutting-board should be of smooth medium-hard wood — whitewood is good for this purpose — and should be unvarnished. A piece of manila paper is laid on the board, the print placed upon it and the square adjusted properly; then, with a sharp-pointed knife, a quick, even cut is made along the two sides of the rule. The print now has two even sides, and the other sides are cut to make the perfect oblong or square, as the case may be. The rule is laid upon one of the even edges, and the other edges are cut accurately.

Glass may be substituted for wood on which to trim the print, though on account of its smooth surface the print is apt to slip out of place unless held very firmly. Instead of plain, ground-glass could be used, though its rougher surface dulls the knife quickly.

In the early days of photography the mount used by both professional and amateur was just large enough to allow the print to be pasted flat upon it with no margin, whatever. But we have changed all that; and to-day the mounting of a print is as much a matter of careful consideration as is the making of the photograph itself. Indeed, both amateur and professional now realize that it is the mount that makes or mars a picture.

The style of commercial mount has improved within the last decade, but the artistic worker prefers to buy his own mounting-paper in large sheets and cut it to such sizes as best suit his pictures.

The paper of all others to choose for mounts is the cover-paper which is made in so many attractive tones and with such a diversity of texture and surface. Manufacturers who keep abreast of the times have noticed this use for cover-papers, and now manufacture papers which are designed for photographic mounts. The plate-finished paper is perfectly smooth and has a matt-surface. To make this beautiful surface, the paper is put between copper or zinc plates which are run through a heavy hydraulic press. In the finer qualities of plate-paper, the sheet is passed through this press a number of times, and, each time that it goes through, it is re-adjusted on the plates so as to smooth out all inequalities in its surface.

Some cover-papers have a matt-finish on one side and a glazed-finish on the other. Such paper makes an attractive style for a folder in which the photograph is to be placed. The matt-surface is for the inside of the folder,

and the glazed, for the outside. Such a finish or setting for the print is well suited to subjects which are strictly decorative. A favorite cover-paper has the antique-finish and is a paper with an extra-rough surface. The ripple-finish is another variety, while the crash-, suede- and chamois-finish papers are, as their names imply, of beautiful texture.

Manufacturers name the colors of their papers from their resemblance to something the color of which is very familiar, as beechnut, hazel-nut, walnut, London smoke, Friar's gray, India-rose, apple-green, hunter's green and mist-gray. A gray-blue color is called Niagara from its resemblance to the water as it rushes over the Falls.

The foreign handmade papers are beautiful both in texture and color. Among those of Italian manufacture are the Fabriano papers, one kind being an exact reproduction of the paper made by hand in the thirteenth century in the mill of Pietro Miliani in Fabriano, Italy. The Florentine papers bear the names of Florentine artists. A soft greenish-gray is called Cellini; a cool-brown, Da Vinci; a warm-brown, Botticelli; and a warm-gray with a hint of rose in it is called Donatello. Another make of Italian paper is named after Italian towns. The San Marino is a reddish-brown; Perugia, a beautiful warm-sepia; Assisi, a rich carbon-red, etc. The French Brittany papers are also named after towns — Dinan, Crozan, Auray, Fougères.

That the Japanese are the princes of paper-makers is acceded by any one who has had the pleasure to see their handmade papers. The reason of this is because the Japanese are a painstaking people. Their motto seems to be, "Not how much, but how well!" and they live up to their motto. Some of the handmade papers, like the kind known as the Kisogawa, are not made in a mill, but are made at home. The Kisogawa paper industry is carried on by small farmers, and while the material and the process of making the paper is similar, each worker seems to impart an individuality to his paper, as is seen if one examines the texture and finish of the different sheets. These papers are very soft in tone, the sheets are about 12 x 16 — sometimes larger — and are deckle-finish on all four sides. The lighter weights, silky in feel and texture, are fine for coating with sensitive-emulsions, for though they have the appearance of fragility the fiber is very tough and bears a great deal of rough handling without injury.

When one chooses a paper for a mount, he must consider the texture of his print. A shade of paper may be found in all varieties of finish, so that if one selects a color, he can find also in this color the texture and surface best adapted to his picture. If the print be made on rough paper, then the texture of the mount may be rough; but if on smooth paper, the mount should be smooth, or show only a slight roughness. The print should not be pasted flat to the mount, for if the mount have an uneven surface, the unevenness will appear in the surface of the print. The print should be attached to the mount by the upper edge only, and to ensure evenness in the application of the paste, a rule is laid on the reverse side of the print at the top, allowing only an eighth of an inch of paper to show above the edge of the rule. The paste is applied to this narrow, exposed strip, the print attached to the mount, and a weight put on it until the paste has dried.

The position of a print on the mount is a matter which requires careful consideration. The margin of the mount must always be wider *below* the print than above it. The rule laid down by the artist is that the top- and side-margins of the mount should be equal, while that at the bottom of the picture should be twice the width of the former. If a picture is mounted in

A STUDENT  
FRANCIS H. HILLER  
HONORABLE MENTION  
WINDOW-PORTRAITS



such a way that the border all around it is of equal width, it produces the impression that it has slipped down on the mount, for with top and bottom margins of equal width the lower margin always appears the narrowest to the eye.

Unless one mounts the picture at one side — as is sometimes done for decorative effect — the side-margins should be equal to each other. A handy article to ensure the exact centering of the picture is called a "centering-square," with which one can center a print both instantly and accurately.

The editor of the Guild wishes that the Guilders who send prints to the competition would take more pains in the selection of mounts and in the placing of the prints on the mounts. One of the points considered in the judging of a picture is the way in which it is mounted.

#### Platinum-Toning

PLATINUM was discovered in a Spanish-speaking country and, from its resemblance to silver, was named *platina*, the diminutive of *plata*, the Spanish word for silver. It never has been found in large quantities and, on account of its rarity, is classed with the so-called noble metals — gold, palladium, iridium, etc. It is much more stable than gold and resists all attacks of acids, with the exception of *agua regia*, the solvent for gold. Potassium chloroplatinite is the form in which platinum is used in

sensitizing- and toning-processes. This salt comes in the form of small, red crystals easily soluble in water. The solution is of a reddish brown.

Platinum chloride was the form in which this metal was first used; but as the chloride has a tendency to reduce the tones of a print, its use has been discontinued except in certain commercial processes, and potassium chloroplatinite used in its stead. Like gold chloride, it is sold in glass tubes, and keeps indefinitely as long as the tube is sealed. It keeps well also in solution, provided one is careful to close the bottle with a glass stopper. A tube of potassium chloroplatinite contains fifteen grains, and costs about fifty cents. The contents of the tube is dissolved in seven and one-half ounces of water, and each half-ounce of the solution contains one grain of the platinum salts. Unless the water is very clear, it is a wise precaution to filter it before dissolving the salts in it, as impure water causes a speedy deterioration of the solution.

Platinum toning-solution makes beautiful sepia tones on matt-surface printing-out paper, but for glossy paper the gold toning-bath is to be preferred.

Prints on matt-surface paper that are to be toned with platinum should be printed deeper than when they are to be toned with gold, as they bleach out more in the toning-solution. The tones obtained range from sepia to a warm black, and the color of the print is



OUTSIDE THE WINDOW  
ALFRED L. FITCH  
HONORABLE MENTION  
WINDOW-PORTRAITS

governed largely by the quality of the negative from which the print is made. A negative with good contrasts, and of a density that holds back the printing, will give a much better tone in the finished print than one made from a thin negative. The toning-bath is made as follows: Potassium chloroplatinite solution,  $\frac{1}{2}$  oz.; sodium chloride (common salt), 15 grains; citric acid, 16 grains; water,  $9\frac{1}{2}$  oz. The prints are washed until the water shows no milkiness, then transferred to the toning-bath. Prints must be kept in motion, during the toning, and it is better to tone only six or eight at a time. To ensure even toning, the print at the bottom of the tray should be withdrawn and placed on top and this method continued until the toning is complete. The toning should be stopped before the actual tone is obtained, as the print darkens somewhat, and the warm color changes in the drying. After toning, the prints are placed in a fixing bath, one to ten strength, and after fixing are placed in a sodium carbonate bath to bleach the whites. This bath is made of a strength of five grains of sodium carbonate to two ounces of water.

All the compounds of platinum are poisonous; but unless one is careless, there is little danger of local poisoning which sometimes occurs when one uses metol. However, it is wise to avoid getting any of the solution upon an abrasion or sore, as the consequences are likely to be most unpleasant.

#### Important Notice to Guilders

THE Editor requests that each member of the Guild, who contemplates entering pictures in the competitions, will read carefully the rules governing the same. One of the rules most often disregarded is the one which says that full name and address must be written on the reverse side of each picture. Another rule is that pictures must be mounted. Please send no more unmounted pictures to the competitions. So many pictures are received, that the unmounted print, not being properly protected, is very apt to be injured or broken, though the Editor enjoins strict care in the opening and handling of all photographs. It has been decided, therefore, to exclude all photographs which are sent unmounted.



## The Round Robin Guild Monthly Competitions

*Closing the last day of every month.*

Address all prints for competition to PHOTO-ERA,  
The Round Robin Guild Competition, 383 Boyl-  
ston St., Boston, U.S.A.

### Prizes

*First Prize:* Value \$10.00.

*Second Prize:* Value \$5.00.

*Third Prize:* Value \$2.50.

*Honorable Mention:* Those whose work is deemed worthy of reproduction with the prize-winning picture, or in later issues, will be given Honorable Mention.

Prizes may be chosen by the winner, and will be awarded in photographic materials of any nature sold by any dealer or manufacturer who advertises in PHOTO-ERA.

### Rules

1. These competitions are free and open to all photographers, whether or not subscribers to PHOTO-ERA.

2. As many prints as desired, in any medium except blue-print, may be entered, but they must represent the unaided work of the competitor from start to finish, and must be artistically mounted. Sepia-prints on rough paper are not suitable for reproduction, and such should be accompanied by smooth prints on P. O. P. or black-and-white paper having the same gradations and detail.

3. The right is reserved to withhold from the competitions all prints not up to the PHOTO-ERA standard.

4. A package of prints will not be considered eligible unless return postage at the rate of one cent for each two ounces or fraction is sent with the data.

5. Each print entered must bear the maker's name, address, Guild-number, the title of the picture and the name and month of the competition, and should be accompanied by a letter SENT SEPARATELY, giving full particulars of date, light, plate or film, make, type and focus of lens, stop used, exposure, developer and printing-process. Enclose return-postage in letter.

6. Prints receiving prizes or Honorable Mention become the property of PHOTO-ERA. If suitable, they will be reproduced, full credit in each case being given to the maker.

7. Competitors are requested not to send enlargements greater in size than 8 x 10 or mounts larger than 12 x 15 unless they are packed with double thicknesses of *stiff corrugated board*, not the flexible kind, or with thin wood-veneer. Large packages may be sent by express, Section D Rates, very cheaply and with indemnity against loss.

### Subjects for Competition for 1912

May — "Decorative Treatment of Shrubs and Flowers." Closes June 30.

June — "Outdoor Portraits." Closes July 31.

July — "Tree-Studies." Closes August 31.

August — "Bridges." Closes September 30.

September — "Outdoor-Sports." Closes October 31.

October — "Street-Scenes." Closes November 30.

November — "Interiors with Figures." Closes Dec. 31.

December — "Cats and Kittens." Closes January 31.

### For 1913

January — "Home-Portraits." Closes February 28.

February — "Flashlights." Closes March 31.

March — "Architectural Subjects." Closes April 30.

## Awards — Window-Portraits

*First Prize:* Alexander Murray.

*Second Prize:* John E. Boultonhouse.

*Third Prize:* B. F. Marshall.

*Honorable Mention:* Alfred L. Fitch, John W. Greenwood, Francis H. Miller, Maud E. Welsh, R. M. Wiltbank.

## BEGINNERS' COLUMN

### Quarterly Contests for Beginners

*In these contests all Guild members are eligible PROVIDED THEY HAVE NEVER RECEIVED ANY PRIZES OR HONORABLE MENTIONS in the past, FROM ANY SOURCE, AND PROVIDED ALSO THAT THEY HAVE NOT BEEN MAKING PHOTOGRAPHS MORE THAN ONE YEAR.*

All prints submitted, except prize-winners, will be returned if postage is sent in a separate letter with the data. See rules 4 and 5 in opposite column.

### Prizes

*First Prize:* Value \$5.00.

*Second Prize:* Value \$2.50.

*Third Prize:* Value \$1.50.

*Honorable Mention:* Those whose work is worthy will be given Honorable Mention.

### Subjects for Competition

Landscapes with Figures. Closes July 15, 1912.

Summer-Scenes. Closes October 15, 1912.

Street-Scenes. Closes January 15, 1913.

Marines. Closes April 15, 1913.

### A Word About Our Subjects

To judge from the pictures that are sent to our monthly competitions, it would seem that many Guilders do not read the suggestions which are published each month in regard to the subjects. Our subject for the June-July contest is "Outdoor-Portraits," and half of the pictures already received, betray no hint in their composition that they were taken outdoors. In order to be eligible for a prize, any portrait entered in this competition must include something of the outdoor surroundings. This point was emphasized in the article entitled "Outdoor Portraits," published in the Guild department of June PHOTO-ERA. Doubtless all of the portraits sent thus far to this competition were taken out-of-doors, but, unless this fact is self-evident in the pictures, they will be excluded.

The subject of the competition which closed March 31 was "Window-Portraits," and the editor was obliged to exclude the work of a number of competitors because, in their pictures, there was no evidence whatever of a window. There is no doubt in the mind of the Editor that in each case the portrait was taken near a window, but there was nothing to convey this impression to the uninformed camerists. The only way to do this is to include the window in the picture. The window-portraits of W. B. Davidson and Kathryn B. Stanley, published in PHOTO-ERA, were cited as correct object-lessons. Had the Guild referred to these pictures, he would have found the window included in the picture.

Two articles of interest to intending competitors in the July contest appear in this number — "Tree-Studies," page 18, and "July and the Trees," in the Guild department.

## Special Notice to Guilders

GUILDERS who are subscribers to PHOTO-ERA or who buy it regularly of the dealers are the only persons who are entitled to the full privileges of the Round Robin Guild: Print-criticism; Answers to Queries; Monthly Prize-Competitions, etc. The Guild is conducted at much expense, and it is only fair to the publisher that those who are benefited by it should be subscribers to the magazine. It seems to be the least they could do to show their appreciation of the excellent help they receive in their work, both in the printed matter and in the private correspondence conducted by the Guild editor.

### Answers to Correspondents

*Readers wishing information upon any point in connection with their photographic work are invited to make use of this department. Address all inquiries to ELIZABETH FLINT WADE, 743 East 27th Street, Paterson, N. J. If a personal reply is desired, a self-addressed, stamped envelope must be enclosed.*

JAMES R. — **Canada Balsam** — called also **Canada Turpentine** — is a resinous fluid derived from the balsam of fir tree, a native of North America. The balsam is a greenish yellow in color, and very transparent. It is used to cement lenses, and is also the adhesive used to mend broken negatives. A glass which has been broken, but in which the film is intact, may be mended with Canada balsam, and prints made from it in diffused light will not show the break, so closely does the glass adhere and so transparent is the balsam.

NICOLò CELANO. — You will find the **Book on Portrait Photography by Otto Beck** a comprehensive treatise on this subject. If you do not wish to spend so much money, get one of the handbooks published by Tennant & Ward, N. Y., or the portrait number of *Practical Photography* for sale by Burke & James, Chicago. These small books cost 25 cts. each. Write the publishers for catalogs.

T. W. HEERER. — You can buy a set of **Pinhole Lenses** which may be attached to your camera, and used in place of the lens. One style has five different sizes of pinholes arranged on a revolving disk. The attachment has springs by which it is affixed to the camera. The price of the one mentioned is \$2.00. A cheaper attachment with only one pinhole costs 60 cents.

WILLIAM BRINKER. — In the article in the May number which contains **Formulae by Different Manufacturers**, the solutions which are designated "A, B and C" are stock-solutions. In the Cramer formula to which you refer, use one ounce each of A and B,  $\frac{1}{2}$  ounce of C, and add  $10\frac{1}{2}$  ounces of water to the combined amount of the solution, not  $10\frac{1}{2}$  ounces for each portion of the stock-solutions, for this would dilute the developer so much that it would be useful only for tank-development.

WALTER R. R. — **A Formula for Metol-Pyro Developer** is as follows: A. Pyro, 40 grains; metol, 35 grains; potassium metabisulphite, 70 grains; potassium bromide, 15 grains; water, 10 oz. B. Sodium sulphite,  $\frac{1}{2}$  oz.; sodium carbonate,  $1\frac{1}{2}$  oz.; sodium hydrate, 30 grains; water, 10 oz. To use, take equal parts of each solution. This developer works very rapidly, gives good density and brings out detail and is well suited for instantaneous work. For tank development dilute with 30 oz. of water.

C. M. J. — **A Slip-in Card-Mount** is a mount so fashioned that a photograph may be slipped into it, and held in place without the use of an adhesive. It consists of two pieces of cardboard, one of which has an opening cut in it a little smaller than the picture to be used. The cardboards are glued together on three sides, the fourth being open, and allows the print to be slipped into place behind the cut-out. This mount is not very artistic, and should be used for commercial work only. The principle is the same as that of the old-fashioned photograph-album into which prints were slipped through slits cut in the leaves of the book.

C. L. GRAY. — **A Formula for Amidol** to use in developing **Bromide Paper** is made as follows: Amidol, 20 grains; sodium sulphite (anhydrous), 100 grains; potassium bromide, 5 grains; water, 8 oz. This developer must be made up fresh when wanted for use as it does not keep well in solution. The tone of the prints developed with amidol are of a rich blue-black. This developer does not stain the print.

P. G. RUSSELL. — Acetic acid may be used in the place of citric acid for photographic solutions. See June PHOTO-ERA, 1912, for formula for metol-hydrochinon, or M. Q. developer. For tank development dilute with ten times the amount of water — one ounce of normal developer to ten of water. The M. Q. developer is excellent for tank development.

S. S. R. — **To Remove the Aniline Stain** from your prints try soaking them in a five per cent solution of sodium sulphite to which has been added two drops of sulphuric acid to each ounce of the solution. Some aniline dyes resist the action of any solution, and no one solution will affect all dyes. An experiment will show whether or not the solution mentioned will remove the dye from the film.

N. H. — No; the **Discoloration of Rodinal** does not affect its developing-qualities, nor will it stain either negative or bromide-print even though it has turned quite dark. If a solution is to remain some time before being used it should be protected from the action of the air by coating the cork and neck of the bottle with melted paraffin wax.

F. C. OWEN. — **A Black Stain** to coat the interior of cameras is made as follows: Gum shellac,  $\frac{1}{2}$  oz.; borax, 120 grains; glycerine,  $\frac{1}{4}$  oz.; water, 8 oz. Dissolve the gum shellac in four ounces of the water, using a hot-water bath, add the borax and glycerine, and when all is thoroughly mixed stir in one ounce of aniline-black. This makes a dead-black stain and is useful also to coat the slides of plateholders as well as for parts of the camera that need blackening.

S. D. ALLEN. — **To Cut a Sensitive Plate** use a straight-edge and a sharp knife. Lay a piece of paper on the film side of the plate and by the straight-edge divide the paper and gelatine with a single cut of the knife. Unless the blade is very sharp it will be apt to pull the film from the glass. Use the glass-cutter to cut the glass and take care that no splinters of glass fall on the film. It is a simple matter to cut a plate, but if one is able to buy the small-sized plates it is better to buy those of the right size rather than to cut down a larger one.

DELIA FOWLER. — **To Mount Prints in Optical Contact** to glass, immerse both print and glass in a gelatine solution made by dissolving an ounce of gelatine in twelve ounces of water. Lift print and glass out of the solution together and with a squeegee rub the print into contact with the glass. Any air-bubbles left between the glass and the print will show, but if the print is rolled down evenly and carefully all air-bubbles will be expelled and print will have a very brilliant appearance.

KATE L. MEADE. — The **Preparation** about which you ask is called **Etchine**. It is used to sensitize paper and also fabrics, such as silk and linen. The prints are toned in any good toning-bath, such as is used for printing-up papers.

M. M. HORTON. — To **Harden the Film** of a **Negative** soak it in a ten per cent solution of formaldehyde. This should be done before the plate has been dried. The developing-solution which has turned black has oxidized because it has come in contact with the air. It is useless in this condition as it will stain the plate. To keep the air from a solution turn melted paraffin wax over the cork and neck of the bottle.

E. L. G. — By **Latent Image** is meant the invisible image on a sensitive plate after it has been exposed in the camera and before it has been subjected to the action of the developer. When a plate is taken from the camera no image is visible though it is really in the sensitive film, hence it is called the latent image—latent meaning hidden, secret, dormant, not visible or apparent.

JAMES J. R. — A **Plumb-Indicator** is a swinging pointer attached to a metal plate, which in turn can be attached to the side of a camera, and by its position indicates when the camera is plumb—that is, horizontal—a position which is very necessary for the camera when photographing buildings.

GEORGE RAY. — To **Prevent the Color from Sinking** into the **Paper** of bromide- or gaslight-prints which you desire to tint, make up the following solution, brush it over the print, and allow it to dry before applying the colors: Ox-gall (purified), 15 grains; plumb alcohol, 1 oz.; water, 2½ oz. This solution is useful to coat any print before coloring it, as it keeps the colors on the surface of the paper, and they appear bright as when first applied.

FRED WILSON. — An **Adhesive** with which **Prints** may be **Attached to Metal** is made as follows: Gum tragacanth, ¼ oz.; gum arabic, 1 oz.; water, 4 oz. Heat the water and dissolve the gums in it, and strain while the liquid is hot. This is also a good adhesive to attach paper to wood.

H. H. B. — The **Term Anhydrous** as applied to a **Chemical** means that it is free of water. The chemical in its dry state is twice the strength of the crystals. If one is preparing a solution and the formula calls for an ounce of sodium sulphite crystals, and one has the dry or anhydrous chemical, then one half ounce is used instead of an ounce of the crystals. If, on the contrary, the formula calls for a half ounce of anhydrous sodium sulphite, and one has the crystals, then an ounce of the crystals must be used to make the solution of the proper strength indicated by the formula.

H. N. BROWN. — To **Save Over-printed Blue-prints** bleach them for a few minutes in a five per cent solution of sodium bicarbonate. As they lose density gradually, remove them from the solution, just before they are bleached enough, and wash in clear water. If prints have been dried, they should be soaked before placed in the bleaching-solution.

C. D. FIELD. — A **Sand-Bath** is simply fine sand put into an iron-dish and heated, and when hot, the dish which contains a solution to be heated is set in the sand which is kept hot on the stove. The object of the sand-bath is to prevent the fire coming in direct contact with the dish which contains the solution. It takes the place of a hot-water bath for heating liquids and solutions. In the platinum process, the sand-bath will keep the developing-solution hot during the development of a dozen prints. The sand is put in a shallow pan, set in the oven, and heated very hot. The developing-tray is set into the sand, and the hot solution poured into the tray. The sand retains its heat for a long time.

## Print-Criticism

*Address all prints for criticism, enclosing return postage at the rate of one cent for each two ounces or fraction thereof, to ELIZABETH FLINT WADE, 743 East 27th St., Paterson, N. J. Prints must bear the maker's name and address, and should be accompanied by a letter, sent separately, giving full particulars of date, light, plate or film, stop used, exposure, developer and printing-process.*

MILKING-TIME. A. W. W. — In this picture one has a view of a curving road which leads to a group of farm-buildings in the middle distance. Half a dozen cows are being driven along the road by a young girl. At the right of the road is a cornfield, the tasseled stalks standing high above the fence. On the other side is a sloping bank covered with shrubs and small trees. Glimpses of level fields are seen beyond the buildings, and the horizon shows a line of undulating woodland. This is a very pretty pastoral scene, spoiled only by one thing, and that is the attitude of the girl who has turned about, stopped in the road and is gazing straight at the camera. The cows are moving along at their usual placid gait and the impression received is that they are moving, but the attitude of the girl exemplifies suspended animation. If the figure of the girl were a little nearer the edge of the picture the portion which includes her might be trimmed away, much to the improvement of the picture. In other ways this picture is out of the ordinary for the lines in it are excellent, the picture well spaced, and the gradations of light and shadows very harmonious.

A SUDDEN SHOWER. L. L. B. — This is a picture of a young lady clad in summer finery who evidently has incurred the wrath of Jupiter Pluvius, for she has been caught in a downpour which is apparently something more than a mild shower. With her fluttering skirts caught up to escape the rivulets of water which stream across the pavement, her lacy parasol held over her hat, to which it affords no protection, she is hurrying to shelter as fast as possible. This picture just escapes being an admirable one, but like most of one's unpremeditated snapshots, objects which detract from the composition have been included within the field of the lens and have made their impression on the sensitive plate. In this case it is an ugly fence which shows at the left of the picture and, owing to the position of the camera, is at right angles with the trees which appear just beyond it. A little judicious penciling on the negative would subdue these lines so that they would print in about the same tone as the trees, and be less obtrusive, though still inartistic. A charming effect is produced by the reflection of the figure in the wet pavement. Though this picture is not out of focus there is a mistiness about the objects included in it which conveys the impression of rain.

THE BABY. S. H. F. — The baby in this picture is evidently about two years old, just the right age to make a very attractive picture, and the amateur has succeeded in so doing. The child is seated on the floor, its side toward the camera. Its face is in profile, and a very charming profile it is, with its turned-up pug of a nose, its parted lips and its dimpled chin. In its chubby hands is clasped a shabby doll, to which, however, the baby is not paying any heed, for its attention is directed to something in the distance which is apparently of great interest. The dress is of very soft transparent mull, and on the baby's head is perched a little lace cap. There are no strong highlights and no deep shadows, and the whole picture is expressive of the daintiness and loveliness of a little child. The only adverse criticism of this print is its color, which is a reddish brown.

# PHOTOGRAPHIC EXHIBITIONS

Information for publication under this heading is solicited

<i>Society or Title</i>	<i>Date</i>	<i>Place</i>
Eighth American Photographic Salon London Salon of Photography International Exhibition One-Man-Show — W. H. Porterfield	June 3-28, 1912 Sept. 7 to Oct. 19, 1912 October, 1912	Art Institute, Kansas City, Mo. 5a, Pall Mall East, London, Eng. Bertram Park, Hon. Secretary. New York Camera Club

## Notes on the Use of Exposure-Meters

For those who wish to use a meter that is accurate in all conditions, we can recommend both the Wynne and Watkins. Both depend on the tinting of a sensitive paper to a standard shade, thus giving the exact actinic value of the light. Full directions for use are given with each outfit and the manipulation is very simple. The only thing to remember is that, being sensitive to atmospheric conditions, the test-papers do not always change to the exact color of the shade-guide. For this

reason the depth of color and not merely the shade itself should be judged. An actinometer or exposure-meter is a very useful adjunct to one's camera outfit, for it is so constructed that it measures the correct time of exposure under different conditions of light, speed of plate and size of stop used.

We are sure the reader cannot do better than to familiarize himself with the practical and lucidly-written article on the use of exposure-meters, by M. D. Miller, expressly written for this magazine. It was printed in full in the January, 1912, issue.

## Plate-Speeds for Exposure-Guide

Class-numbers. No. 1, Photo-Era. No. 2, Wynne. No. 3, Watkins

Class 1/3, P. E. 156, Wy. 350, Wa.  
Lumière Sigma

Class 1/2, P. E. 128, Wy. 250, Wa.  
Barnet Super-Speed Ortho  
Ilford Monarch  
Magnet Ortho  
Seed Gilt Edge 30

Class 3/4, P. E. 120, Wy. 200, Wa.  
Barnet Red Seal  
Defender Vulcan  
Ilford Zenith  
Imperial Flashlight  
Eastman Speed-Film  
Seed Color-Value  
Vulcan Film  
Wellington Anti-Screen  
Wellington 'Xtra Speedy

Class 1, P. E. 111, Wy. 180, Wa.

American  
Anso Film, N. C. and Vidil  
Barnet Extra Rapid  
Barnet Ortho Extra Rapid  
Barnet Studio  
Cramer Crown  
Defender Ortho  
Defender Ortho, N.-H.  
Ensign Film  
Hammer Special Extra Fast  
Imperial Special Sensitive  
Imperial Non-Filter  
Imperial Orthochrome Special Sensitive

Kodak N. C. Film  
Kodoid  
Lumière Film and Blue Label  
Magnet  
Premo Film Pack  
Seed Gilt Edge 27  
Standard Imperial Portrait  
Standard Polychrome  
Stanley Regular  
Wellington Film  
Wellington Speedy  
Wellington Iso Speedy

Class 1 1/4, P. E. 90, Wy. 180, Wa.

Cramer Banner X  
Cramer Instantaneous Iso  
Cramer Isonon  
Cramer Spectrum  
Eastman Extra Rapid  
Hammer Extra Fast  
Hammer Extra Fast Ortho  
Hammer Non-Halation  
Hammer Non-Halation Ortho  
Seed 26x  
Seed C. Ortho  
Seed L. Ortho  
Seed Non-Halation  
Seed Non-Halation Ortho  
Standard Extra  
Standard Orthonon

Class 1 1/2, P. E. 84, Wy. 160, Wa.

Cramer Anchor  
Lumière Ortho A  
Lumière Ortho B

Class 2, P. E. 78, Wy. 120 Wa.

Cramer Medium Iso  
Ilford Rapid Chromatic  
Ilford Special Rapid  
Imperial Special Rapid  
Lumière Panchro C

Class 3, P. E. 64, Wy. 90, Wa.

Barnet Medium  
Barnet Ortho Medium  
Hammer Fast  
Seed 23  
Wellington Landscape  
Stanley Commercial  
Ilford Chromatic  
Ilford Empress  
Cramer Trichromatic

Class 5, P. E. 56, Wy. 60, Wa.

Cramer Commercial  
Hammer Slow  
Hammer Slow Ortho  
Wellington Ortho Process

Class 8, P. E. 39, Wy. 30, Wa.

Cramer Slow Iso  
Cramer Slow Iso Non-Halation  
Ilford Ordinary  
Cramer Contrast  
Ilford Half-tone  
Seed Process

Class 100, P. E. 11, Wy. 3, Wa.

Lumière Autochrome

# Exposure Guide for July

Calculated to give Full Shadow-detail, at Sea-level, 42° N. Lat.

For altitudes up to 5000 feet no change need be made. From 5000 to 8000 feet take  $\frac{3}{4}$  of time in table. From 8000 to 12000 feet use  $\frac{1}{2}$  of exposure in table.

Exposure for average landscapes with light foreground, river-scenes, light-colored buildings, monuments, snow-scenes with trees in foreground. For use with Class I plates, stop F/8 or U. S. 4. For other plates, or stops, see tables.

Hour	Bright Sun	Sun Shining Through Light Clouds	Diffused Light	Dull	Very Dull
10 A.M. to 2 P.M.	1/60	1/30	1/15	1/8	1/4
9-10 A.M. and 2-3 P.M.	1/50	1/25	1/12	1/5	1/3
8-9 A.M. and 3-4 P.M.	1/30	1/15	1/8	1/4	1/2
7-8 A.M. and 4-5 P.M.	1/20	1/10	1/5	1/3	2/3
6-7 A.M. and 5-6 P.M.	1/15	1/8	1/4	1/2	3/4
5-6 A.M. and 6-7 P.M.	1/10*	1/5*	1/3*	2/3*	1 1/2*

The exposures given are approximately correct, provided the shutter-speeds are accurately marked. In case the results are not just what you want, use the tables merely as a basis and increase or decrease the exposure to fit the conditions under which one works. Whenever possible keep the shutter-speed uniform and vary the amount of light when necessary by changing the stop.

\* These figures must be increased up to five times if light is inclined to be yellow or red. Latitude 60° N.  $\times 1\frac{1}{4}$ ; 55°  $\times 1$ ; 52°  $\times 1$ ; 30°  $\times \frac{1}{2}$ .

For other stops multiply by the number in third column

F/4	U. S. 1	$\times 1/4$
F/5.6	U. S. 2	$\times 1/2$
F/6.3	U. S. 2.4	$\times 5/8$
F/7	U. S. 3	$\times 3/4$
F/11	U. S. 8	$\times 2$
F/16	U. S. 16	$\times 4$
F/22	U. S. 32	$\times 8$
F/32	U. S. 64	$\times 16$

**SUBJECTS.** For other subjects, multiply the exposure for average landscape by the number given for the class of subject.

**1/8 Studies of sky and white clouds.**

**1/4 Open views of sea and sky;** very distant landscapes; studies of rather heavy clouds; sunset- and sunrise-studies.

**1/2 Open landscapes without foreground;** open beach, harbor- and shipping-scenes; yachts under sail; very light-colored objects; studies of dark clouds; snow-scenes with no dark objects; most tele-photo subjects outdoors; wooded hills not far distant from lens.

**2 Landscapes with medium foreground;** landscapes in fog or mist; buildings showing both sunny and shady sides; well-lighted street-scenes; persons, animals and moving objects at least thirty feet away from the camera.

**4 Landscapes with heavy foreground;** buildings or trees occupying most of the picture; brook-scenes with heavy foliage; shipping about the docks; red-brick buildings and other dark objects; groups outdoors in the shade.

**8 Portraits outdoors in the shade;** very dark near objects, particularly when the image of the object nearly fills the plate and full shadow-detail is required.

**16 Badly-lighted river-banks, ravines, to glades and under the trees. Wood-interiors** not open to sky. **Average indoor-portraits** in well-lighted room, light surroundings.

## Example :

The factors that determine correct exposure are, first, the strength of light; second, the amount of light and dark in the subject; third, speed of plate or film; fourth, the size of diaphragm used. To photograph an open landscape, without figures, in July, 4 to 5 P.M., bright sunshine, with plate from Class 1, R. R. Lens, stop F/8 (or U. S. 4). In the table look for "hour," and under the column headed "Bright Sunshine," note time of exposure, 1/20 second. If a smaller stop is used, for instance, F/16, then to calculate time of exposure multiply the average time given for the F/8 stop by the number in the third column of "Table for Other Stops," opposite the diaphragm chosen. The number opposite F/16 is 4. Multiply  $1/20 \times 4 = 1/5$ . Hence, exposure will be 1/5 second.

For other plates consult Plate-Speeds Tables. If a plate from Class 1/2 is used, multiply the time given for average exposure, F/8 Class 1, by the number of the class.  $1/40 \times 1/2 = 1/80$ . Hence, exposure will be 1/80 second.

**PLATES.** When plates other than those in Class I are used, the exposure indicated above must be multiplied by the number given at the head of the class of plates.



# THE CRUCIBLE

A MONTHLY DIGEST OF FACTS FOR PRACTICAL WORKERS

*With Reviews of Foreign Progress and Investigation*

Edited by WILFRED A. FRENCH, Ph. D.

Readers are encouraged to contribute their favorite methods for publication in this department

Address all such communications to The Crucible, PHOTO-ERA, 383 Boylston Street, Boston

## A Soft-Working Glycin Developer

As a developer, glycin possesses a long series of good qualities, says a correspondent in the *Wiener Mittheilungen*. It works clear, does not oxidize, and therefore stains neither the hands nor the film. It retains its activity for a long time, and, in concentrated form, can be kept indefinitely. It is adapted for use in a greatly-diluted condition, and consequently, for tank-development, it is second to none. It can also be mixed freely with other developing-agents, as for example, with metol, and combines with its own great developing-power of that agent.

Glycin would certainly enjoy a much more extended use if it included with its other good qualities that to produce easily and surely soft negatives and positives, as this lack is really the only drawback it has. A well-known amateur in Vienna photographic-circles, who does not wish to have his name appear, who has used glycin largely in his practice, has worked out a formula by which he has been able to obtain, in addition to its natural excellent qualities, also that of softness of action so much desired, and has presented samples of its work that certainly bear out its claims. The pictures show a richness of tone and softness of gradation that are not excelled by any hitherto-known developer, the most delicate details and tone-gradations, both in full sunlight and in deepest shadow, being present in the same view.

This soft-working developer is nothing more than the well-known Hühbl "Glycinbrei," with which, instead of potassium carbonate, sodium carbonate is used. The developer is thus prepared: 385 grains of crystallized sodium sulphite is dissolved in  $1\frac{1}{4}$  oz. of hot water and 154 grains of glycin added to it, the whole being then brought to the boiling-point. Lastly, 1 oz. 334 grains of sodium carbonate are added gradually, putting in a very small quantity at a time.

For use take three parts of this concentrated "brei" to 100 parts of water and develop until all details appear fully.

If more density is desired make up another developer with four parts of ordinary concentrated glycin and potassium carbonate to one hundred parts of water, and find development in this solution.

Stolz, in his "Art of Enlarging," says that if glycin developer is used to develop bromide paper it gives bright prints of a fine black tone, and as it is slow-working in its action it allows ample time to watch and control its action. He recommends the following formula:

- |    |                     |       |                |       |
|----|---------------------|-------|----------------|-------|
| A. | Hot Water           | ..... | 35             | oz.   |
|    | Sodium sulphite     | ..... | $3\frac{1}{4}$ | oz.   |
|    | Glycin              | ..... | 6              | drams |
| B. | Water               | ..... | 35             | oz.   |
|    | Potassium carbonate | ..... | $3\frac{1}{4}$ | oz.   |

For use take 1 part A, 1 part B, and 3 parts water. This is one of the best developers for enlargements and is particularly suitable for retouching.

## Color-Photographs on Enamel

SIEGMUND SEOROWITZ has applied in Germany for a patent on a process for photographing on enamel in natural colors. As no particulars in regard to the invention have yet been published, or specimens of the work exhibited, it is not possible to form any idea of its mode of operation, nor to judge of its practical utility.

## Contact-Prints from Diapositives

If it is desired to make a negative from a lantern-slide it is not necessary to remove the protecting glass, if a steady, small source of light is employed at a sufficient distance away. The diapositive with the dryplate behind it should be placed about three feet from the flame, through which a magnesium ribbon is drawn in a horizontal direction. If the glass-covering is of ordinary thickness the diffusion is so slight as to be unnoticeable. — *Revue Internationale de Photographie*.

## To Photograph Green Leaves

IN order to get the best results place the leaves against a dark background and use orthochromatic plates with a deep yellow filter, says the *Photographische Chronik*. If the leaves are placed in a shallow dish of water the finest detail in the veins may be obtained.

## Interior-Views Against the Light

PICTURES can be produced with rays of the sun visible on the fine dust floating in the atmosphere, which may be artificially increased if desired, says C. Knabenschuh in *Photographische Mittheilungen*. Nonhalation orthochromatic plates should be used. Exposure should be abundant and a soft-working developer employed, preferably slow and in a vertical tank. The best time for taking such views is on a clear day with clouds that cover the sun from time to time. Three-fourths of the exposure should be made while the sun is covered and one-fourth when the sun shines clear. In this way full details can be obtained in the shadows, and overexposure in the highlights avoided.

## Toning with Palladium

PRINT darker than pictures are to be when finished, says the *Photographisches Welt*: wash and immerse them for six minutes in a three per cent solution of common salt, allow them to drip and tone in the following bath:

- |  |       |            |     |
|--|-------|------------|-----|
| Distilled water  | ..... | 100 to 200 | cc. |
| Solution of double palladium chloride and potassium (1%) | ..... | 5          | cc. |
| Sodium chloride  | ..... | 0.8        | gr. |
| Oxalic acid  | ..... | 1          | gr. |

With the more concentrated bath, brown, brown-black, and, finally, black tones appear. With the diluted bath sepia tones predominate. The prints are fixed in a 10 to 15 per cent hyposulphite-bath and washed as usual.

## LONDON LETTER

CARINE AND WILL A. CADBY

THE talk of the town, at the moment of writing, is the new Hydra plate. This has been introduced to the world at the Photographic Arts and Crafts Exhibition held at the Horticultural Hall, Westminster, from May 3 to 11. Although it has been foreshadowed for the last eight months, this is its first actual appearance before the public.

It is claimed for this new dryplate that it cannot be overexposed. That is to say, if we give 100 to 1,000 times more than the correct exposure, the negative will retain the proper gradation of tones. Most photographers, from personal experience, are only too familiar with dense skies and black foregrounds, where they have attempted to combine two contrasty subjects on the same plate. But this will be all altered in the future, we shall just fire away at whatever attracts us, being careful only to overexpose.

I examined many negatives at the stand of the Paget Prize-Plate Co. who are bringing on the Hydra plate, and certainly all their claims seem to be substantiated. For instance, one negative was actually a photograph of the sun and, sure enough, there was the sun, a clear, sharp and not too dense disk. Just below it were some beautiful little clouds, and on the same negative was a comparatively-near foreground; and yet the latter was full of detail. This led me at once to order a packet of the plates and I hope in the next letter to be able to write particulars from personal experience.

Of course, this new plate will be invaluable for many purposes, but one can but wonder, as one reads the makers' careful directions for developing plates that have been given an exposure of 1,000 too much, if there is any one likely to fall into such an error. Life is too short for such misguided thoroughness, and certainly the great army of hand-camera users is not likely to err in this direction! We should all be more excited if the researches of some clever chemist could provide us with a plate that could not be underexposed, for, after all, those are the negatives that are our most hopeless failures.

The Alpine Club exhibition opened on May 7, with a crowded private view at the society's rooms. It is the home of both summer and winter climbers and mountain-talk pervaded the gallery, as mountain-views did the walls.

Persons who deliberately carry camera outfits on expeditions where every superfluous ounce of luggage has to be discarded, are not the sort to make mistakes. The results as seen at this show prove this, for nearly all the photographs are, technically, splendid work, and many are of really artistic excellence. A notable feature this year is the fine treatment of near clouds as seen in the high Alps, where they are, so to speak, often within arm's reach, and often uncomfortably nearer still. If only these cloud-forms can be photographed before they envelop the mountaineer and his camera, they make grand subjects, far more suggestive of the peaks than the clear, sharp, atmosphereless views we used to see. Notable in this direction are the pictures by Mr. E. Douglas Murray and Sir Alexander Kennedy, who have evolved most delightful compositions from foregrounds of rolling clouds and backgrounds of somber mountains; and they have managed to retain much of the atmosphere so characteristic amid such conditions.

There was a lecture on "The Englishwoman's Dress and Its Story" by Mr. Frank Stevens at the Halcyn Club on May 8, illustrated by fascinating lantern-slides, mostly photographic and, therefore, convincing. Mrs. or, rather, Dr. Veley — a well-known animal-photographer — was working the lantern, and during one of the usual contretemps when one officious slide pushes in out of its turn and the right one makes its appearance head first, I took the opportunity to ask my neighbor, "What is the most important photographic event in London now?"

"Why, the one-man-show at the Camera Club," he answered.

How could I have been so tactless, for Mr. John Warburg was my neighbor and was I not going to his Private View on Sunday?

In spite of May 12 being one of the hottest days in London, the exhibition was very well attended, and I heard of week-ends out of town that had been given up not to miss it. Mr. Warburg's work is always interesting, delicate and distinctive; but an exhibition like this, of 200 photographs all individually mounted and framed (there were not two alike), gives one a far clearer idea of his art and aims. Mr. Warburg has "style" if one may apply that literary definition to photography, and it is evident in his smallest print. To our disappointment, there were only two dozen Autochromes and these not shown to the best advantage. Mr. Warburg's name has always been connected here with color-photography, and I shall never forget his renderings of setting suns by the seashore, with glorious skies and real mauve shadows on the wet sand. There were also reproductions of six Autochromes from originals by Mr. John Warburg in three-color carbon which were an interestingly new feature.

At the Little Gallery of "The Amateur Photographer" there is, at present, an exhibition by Madame D'Ora of Vienna. Here is a woman who has all the strength and grip of a man, and is afraid of nothing. Her portraits are uncannily good; and those she has done of a painter, etcher, actor, musician, etc., are so wonderfully suggestive of these different vocations, that they might well represent types. The best is, perhaps, Alexander Giraldi, actor; that mobile, talented face could belong to no one in any other profession.

A few of the pictures show the cloven hoof of professionalism, the faces of some of the ladies are a little too suspiciously-smooth; but until the public learns to appreciate better work, this will always be the case. One wonders if the new Hydra plate, with its facility for overexposure, will make retouching really unnecessary.

Although the subjects of Madame D'Ora's pictures are not of so striking a character as those of Herr Dührkoop, she ranks nearly as high as a photographer as does this well-known Hamburg artist. Her pictures of women are very charming. The modeling is quite remarkable, and, like Herr Dührkoop, she endeavors to portray her sitters as they appear in real life, and not as posing for a photograph. Some of the poses are quaint and unusual, which adds much to their attractiveness.

Amateurs and professionals alike will be interested in the magnificent prize-offer of the *London Daily Mail* for 1912. This enterprising publication offers £1,000 (approximately \$5,000 in U. S. Currency) for the best photographic illustration of a holiday made during the present season. The award will not go to the pictures of best technical excellence, but to those, be they good or bad, which best depict the pleasures of a holiday. The competitor must submit twelve pictures. A second prize of £100 and a third prize of £50 will be given the series which rank second and third in merit. This promises to be a very interesting and unusual competition.

## BERLIN LETTER

MAX A. R. BRÜNNER

IN the great Photographic Exhibition at Dresden, 1909, visitors had a chance to get an insight into the use of photography in the detection and prevention of crime. If we glance at the figures of the yearly statistics, we shall, perhaps, be astonished at the remarkable development of this criminalistic photography, as it is called. All photographs taken by the police are pasted upon a card, called "Messkarte" (measurement-card) which contains also data of the person represented.

During the last year in Berlin, alone, 108,042 of such pictures were taken, an increase of over 6,000 of the preceding year. Still larger has been the increase of photographed finger-prints, which has risen from 97,825 to 113,510. With the help of these Messkarten, 6565 persons have been identified. Besides, every police department in Germany preserves an album of criminals' portraits, the one in Berlin, of course, being the largest. In the latter city 244 criminals were recognized in that year by means of these photographic records. Our criminal police possesses its own photographic studio, where, during 1911, 2560 criminals were photographed, in addition to the many taken at the places of a crime, disaster, etc. Similar large numbers are shown by the statistics of our second largest city, Hamburg. Here the yearly production of prints is about 40,000.

This branch of photography will now be benefited by discoveries made by a Mr. Otto Mente, chief assistant of the well-known Professor Miethe of the Berlin Technical College. Several days ago this expert astonished the members of the largest Amateur Photographic Club in Berlin, to which he belongs, by giving a lecture on his system of photographing invisible rays. The first experiments along this line were made a year ago by Professor Wood. Operating in a room or studio is impossible, also using an ordinary lens; for the latter, like windows, absorbs the invisible rays. Mr. Mente employs a lens of quartz made by a well-known optical firm in Jena; but to prevent the passage of the visible rays, the lens is coated with a layer of silver. As source of light, either daylight or an electric lamp can be used, although the former is not recommended because its activity is changeable. A mercury-quartz lamp is used by Mr. Mente, as it sends out an immense number of ultra-violet rays. The most striking result of these experiments was a picture showing two eggs and a white porcelain-dish lying in front of a mirror. The first picture taken in the usual way showed, of course, four white eggs and two dishes, the duplicates appearing in the mirror. The second exposure taken with the quartz-lens and invisible rays showed two white and two black eggs, also two dishes, but, curiously enough, both of these were black. These duplicates were quite faint and caused by the fact that the mirror absorbed nearly all the invisible rays. The dish had a rough surface outside, while the interior was polished, and this latter appeared blacker than the exterior. Another very curious effect was yielded by a picture which showed two white metals — carbonate of lead and zinc-white paint. Photographed with the ultra-violet rays the lead appeared white, the zinc quite black. It is evident that this curious peculiarity of white colors can be of inestimable value in certain researches; for instance, disclosing forged handwriting on cheques, letters, etc., while chemical science, astro- and criminalistic photography will derive great benefit from this discovery. The lec-

ture given at the above-mentioned club, and which was attended by the writer, was accompanied by demonstrations and evoked enthusiastic applause.

In these days our highest authority, the Imperial Parliament, commonly called *Der Reichstag*, has made use of photography by issuing a *Reichsbilderbuch* (Imperial picture-book). It is an album containing photographs of the 397 members of the parliament. Formerly a handbook was issued containing only a short biography of these representatives.

In closing this correspondence, I may be permitted to mention a novelty probably not known elsewhere. It has just been innovated by the Messenger-Boy Company of Berlin. I regret very much that this organization, being entirely German, has so little national pride as to choose the above English title, although it would be quite easy to find an appropriate German designation. To be sure, such instances of German caprice — preference for exotic, foreign names, what we here call *Ausländererei* — are quite frequent. Well — this messenger company has added to its various useful services a photographic department. It is supervised by an expert and undertakes all kinds of work of benefit to the camera-user, just like the big German and American department-stores have done for years. Orders are taken at the new, modern studio located in the fashionable residential section, the West, as well as at the numerous branch-offices, in other parts of the city. Besides, pictures or negatives are collected or delivered to and from any address for a small additional fee. It seems as if the modern camera-user has nothing to do but to press the button; the rest is done by the little messenger-boy. Even the difficult art of developing autochrome-plates is undertaken, for which purpose a special department with skilled workers is maintained. As we complain so much about being too busy and not finding time for the pleasant passion of photography, this procedure of a delivery-concern will be welcomed by many a camerist. It is likely that the branches in other German cities will follow the example of Berlin, and have their own "darkroom-boys," as we jestingly call them.

An original application of photography has been put into practice by the city assessors' office of Berlin, Germany, in order to prevent the misuse of the city tax-lists for fraudulent purposes. These lists are utilized as a basis for the church assessments, and up to last year the extracts were made by hand; as there are some 30,000 sheets, the original lists had necessarily to be a long time in the hands of a large staff of copyists. Now they are photographed by means of a special apparatus immediately on completion, under the supervision of two officials. The whole apparatus cost 5,000 marks, and the labor 800 marks more, and 60 meters of film were used; but the work was completed in four days at a great saving of time and expense, at the same time insuring absolute correctness in copying and security from improper use of the material.

### Two Distinct Impressions

A NEWLY-MARRIED couple — friends of the Editor — are now making a camera-tour in Europe. At his suggestion, they included fair Andalusia in their itinerary. Both went into raptures over Seville, and sent picture postcards soon after their arrival. Wrote the student-husband: "This is the city of my dreams. It has the true Spanish atmosphere. The spirit of the Moor pervades the Alcazar, the Giralda, the Casa de Pilatos. The art of Murillo glorifies the cathedral. It is all magnificent."

Tersely and succinctly pens the wife: "This is a peach of a place!"

## BOOK-REVIEWS

*Books reviewed in this magazine, or any others our readers may desire, will be furnished by us at the lowest market-prices.*

CHILE AND HER PEOPLE OF TO-DAY. By Nevin O.

Winter. Illustrated from original photographs by the author. Decorated cover. Price, \$3.00. Boston, U. S. A.: L. C. Page & Company, 1912.

In anticipation of the completion of the Panama Canal, this account of the customs, characteristics, amusements, history and advancement of the Chileans, and the development and resources of their country, is eminently timely. In a few years the Central American and the south Pacific states will be brought nearer to this country and to Europe, and a new era of commercial activity will be the result. This will offer golden opportunities for American enterprise, and thousands of our young men will try their fortune in the countries conquered by Pizarro—Chile in particular. The wise ones will not wait till the completion of the great waterway, but seek to establish themselves in business several years in advance, and be ready when the rush towards Chile and Peru sets in. Mr. Winter has made a specialty of studying the South American countries, and his exhaustive accounts of Brazil and Argentine and their peoples, also published by L. C. Page & Company, are widely recognized as delightful and instructive, as well as quite authoritative, works.

THE OIL AND BROMOIL PROCESSES. By F. J. Mortimer and S. L. Coulthurst. Illustrated. Price, cloth, one shilling (25c.). London: Hazell, Watson & Viney, Ltd., 52, Long Acre, W. C., 1912.

To photographers who, while firm believers in straight photography, are imbued with a desire to impart a greater degree of originality and breadth to the expression of their artistic ideals, the well-known printing-processes, oil and bromoil, are ready mediums. Of course the worker in these processes must bring to his task a sense of harmony and at least some manipulative skill. If he is a good draughtsman, all the better. The beautiful and striking pictorial effects that can be obtained with oil and bromoil have gained for the simple processes numerous adherents throughout the world; and one needs only to read accounts of pictorial exhibitions in Europe and America to be convinced of this statement. The little volume prepared by Mr. Mortimer and Mr. Coulthurst explains the *modus operandi* of these popular methods of pictorial expression in a manner that cannot fail to be grasped by even the merest novice in ordinary photographic practice. The book has our hearty endorsement. Copies will be mailed postpaid for fifty cents by the publisher of PHOTO-ERA.

The publishers of the above-mentioned work have also issued a little volume entitled *The Lantern and How to Use It*, the authors being C. Goodwin Norton and Judson Bonner. Its chief merit is a clear and concise statement of the subject, accompanied by a number of convincing illustrations. This information is for those who confine themselves to the use of straight optical lantern, or stereopticon, with conventional lantern-slides or stereopticon-views. This apparatus, as an honest source of education and entertainment, will always hold its own, although its usefulness and popularity was at one time seriously threatened by the kinematograph (motion-pictures). Even the popular reflecting-lantern or opaque reflector will not displace the optical lantern, but is generally and justly regarded as a welcome companion to it. Unfortunately, the little volume under

consideration entirely ignores the subject of projecting opaque objects, such as picture-postcards, photographs and engravings, also botanical specimens and other objects having a moderate degree of thickness. The value of the book is further impaired by the fact that the authors emphasize the importance of only those kinds of apparatus and materials which are advertised in the book. It is obvious that in such circumstances no text-book can be entirely free of bias.

THE DICTIONARY OF PHOTOGRAPHY. A VALUABLE REFERENCE-BOOK FOR AMATEUR AND PROFESSIONAL PHOTOGRAPHERS. By E. J. Wall, F. R. P. S. Ninth edition, greatly enlarged. Edited by F. J. Mortimer, F. R. P. S. Price, cloth, 7s. 6d. (\$1.80). London: Hazell, Watson & Viney, 52 Long Acre, W. C., 1912.

The current year has been prolific in new works on photography and, with few exceptions, they are a credit to authors and publishers alike. The latest volume of information received by the Editor is the ninth revised edition of Wall's dictionary, the one book of this character the English worker swears by. This, in itself, is a high recommendation, and the American practitioner may rely safely on such good judgment.

The dictionary, a well-known standard work, has been ably revised and brought up to date by one of the foremost living experts, F. J. Mortimer, who, with T. Thorne Baker, Thomas Bolas, A. H. Blake, F. Martin Duncan, W. Ethelbert Henry, C. H. Hewitt, F. C. Lambert and A. J. Newton—all recognized authorities—has contributed special articles and additional matter of great practical value. The new edition is also written in a clear and accessible form, the matter being arranged in alphabetical order, so that it constitutes a complete and trustworthy reference-book for the beginner as well as for the advanced technician and pictorialist.

### A Case of Affected English

THE wrong use by an uncultivated person of a word or term, merely because of its impressive sound, often produces a ludicrous effect. The term "par excellence" is particularly alluring to some inexperienced writers. If, in the opinion of a critic, J. C. Strauss is the photographer par excellence, it means that he surpasses all the photographers, but to say merely that J. C. Strauss is par excellence, is absurd. Thus, one sometimes hears that such and such a photographic product is par excellence, or, what is even worse, par excellent, for such a term does not exist. Why not say, in plain English, "surpassing all"?

The use of a simple English word in an apparently wrong sense is sometimes apt to lead to serious consequences, as shown by the following incident. A prominent photographer, who had done some work for a certain New England city, recently received an order from the chairman of the art-commission which read, substantially, as follows: "It is the intention of the board to hang an enlarged photograph of some famous classical ruin—size three by five feet—and suitably framed, on either side of the main entrance in the reading-room of the Free Public Library. You are requested to supply the same, etc., etc."

The photographer at once prepared two fine enlargements—the Coliseum at Rome, and the Parthenon at Athens—had them suitably framed and hung, one each side of the entrance. What was his astonishment to be informed that only *one* of the pictures had been accepted, on the ground that only *one* had been ordered. Such proved to be the case, to be sure; for the photographer had interpreted the word "either" to mean "each," hence *two* pictures instead of *one*. We understand that he intends to compel the city to accept *both* enlargements.



# OUR ILLUSTRATIONS

Edited by WILFRED A. FRENCH

THE superb, original print of the Liberty Bell, which illustrates our front cover this month, was generously contributed by William H. Rau, that most capable of photographers, and most sterling of men, an honor to the craft and to the city of Philadelphia, where, June 23 to 26, will be held the National Convention. This all-important subject is referred to elsewhere in this issue. The historical importance of the old bell is known to every man, woman and child in the land. It is the bell of all bells, and prized by the American people more highly than is the Great Bell of the Kremlin by the Russians. The latter is remarkable only on account of its enormous size and weight; whereas the Liberty Bell, in spite of its small dimensions, is associated with a great human principle. No data, except  $6\frac{1}{2} \times 8\frac{1}{2}$  glossy print.

This issue's frontispiece, "Gladys," demonstrates the successful application of flashlight to portraiture. In the hands of an intelligent practitioner provided with suitable apparatus, this form of artificial illumination is as capable of gradations, modeling and correct color-values as is direct daylight, and, what is often of still greater importance, in considerably less time, i.e., in a flash. Data: 8 x 10 camera; open lens; Towles-Schofield Smokeless Flashlamp; 10 grains flash powder; inst.; Hammer Red Label; pyro; direct Cyko studio print; straight negative, no local reduction.

Accompanying the data are a few remarks by Mr. Towles, the author of the picture, which are worth quoting:

"I thoroughly agree with you in working for a separation of color in portraiture. I have put forth every effort to educate the eye to see balance and separation, and always work in a value of diffusion. I never make a negative until I can see balance as I want it in my pictures. I do not depend on the darkroom to get it, but do it with the light. In my demonstration at Philadelphia, in March, in Mr. Rau's studio, I made about twenty negatives in which I was able to secure all my concentration and gradations with the light. The negatives were all straight-developed plates and none of them needed any local work whatever. I always make my flesh show a color — *never white*; in fact, I don't like any white spots in a picture that don't show a tone-value. Our patrons do not appear interested in tone-values. They seem to be well satisfied with what we think is right."

The portrait, page 4, is of the popular and efficient president of the Photographers' Association of America, well modeled and balanced, with true tone-values. The abrupt falling away of the left arm and shoulder is to be regretted. It is but a trifling incident in an impressive character-study. The exposure was entirely impromptu and made in great haste. Everybody is familiar with the sterling artistic ability of the artist — Ryland W. Phillips, one of the master-craftsmen of the country. Data: February; daylight; studio-exposure of three seconds; lens, Portrait Umar; 19-inch focus; 8 x 10 plate; pyro.

The shore-scene, page 5, is from the versatile camera of W. B. Davidson. Subjects of this kind are always interesting; particularly, when taken at an opportune moment, as in this case. The absence of harshness and a proper regard for tone-values are other admirable qualities of this picture. Data: 8 x 10 Universal R. O. Camera; 8-inch lens; August, noon; foggy day; Stan-

ley plate; inst. exposure; pyro; Platinum Angelo print.

The architectural study by Henry A. Peabody, page 7, possesses a high degree of pictorial beauty. The distribution of light and shade shows masterly judgment, a thing so rare in photographs of this class, for the sun in the Nile district is notoriously glaring and very trying to artistic photography. Mr. Peabody deserves to be heartily applauded for this achievement. Data: August, 6 p.m.; clear sky; Folding Pocket-Kodak, 3A; Bausch & Lomb R. K. lens;  $6\frac{1}{2}$ -inch focus; stop, F/8;  $\frac{1}{25}$  second; Eastman N. C. film; pyro tank dev.; print,  $6\frac{1}{2} \times 10$  bromide enlargement.

The notable series of children's portraits by W. C. Noetzel, pp. 8, 10, 13, 15 and 17, represent a facility and felicity of art-expression rare even among painters. Mr. Noetzel possesses the secret to manage children before the camera and portray them at their best. But this power is not given to every artist; although, if the germ be there, it can be cultivated. Our artist is equally successful with adult models; but success with the little ones seems to make a stronger appeal to the picture-loving public. The eminent art-critic, Sadakichi Hartmann, has paid none too high a tribute to Mr. Noetzel's artistic gifts in his appreciation, page 8. Data: All made in studio, broad full north light; from 10 to 11 A.M.; 8 x 10 Century camera; Bausch & Lomb 11b Tessar; 14-inch focus; largest stop; exposures varying from  $\frac{1}{8}$  to  $\frac{1}{4}$  second; 8 x 10 Seed 26x and Cramer Crown; pyro; Eastman buff smooth print.

Among the interpreters of flower-subjects George Alexander takes high rank. His pictures have adorned the pages of PHOTO-ERA several times during past years. The study, page 16, is characteristically modest in presentation, and in pleasing contrast to the commonly-harsh treatment of this splendid flower. No data.

The tree-studies — pp. 18, 20 and 21 — which accompany W. S. Davis' illuminating paper on page 18, very aptly carry out the author's views, which are earnestly recommended to every picture-maker with the camera. Data: The Old Cedar Tree — lens at F/8; two screens on lens increasing exposure eight times; June, A.M.; good light; tree in shadow; 1 second; 4 x 5 Inst. Iso. Cramer, backed plate; Monox Bromide; copy from enlarged gun-print. Cedar Woods — F/8; light-filter, Ingento A; April, 6 p.m.; soft sunlight on trees; 1 second; 4 x 5 Cramer Inst. Iso, backed plate; Argo Portrait Velours contact print. The Willow-Bank — number 8 pinhole,  $10\frac{1}{2}$  inches from plate; early July; 5 p.m.; lazy sunlight; Cramer Inst. Iso; enlargement on Monox Instre Bromide.

That the verreyographer can express as much individuality as does the painter — color excepted — is evidenced by the impressions on pages 22 and 24. Being printed on photographic paper — even bromide, if preferred — a verreyograph may be toned to any one color desired, although the originals here reproduced were in black. The sharpness or diffusion of a verreyograph depends on the character of the plate. Sharply-defined technique is not expected, neither is it desirable. Makers, even those who can draw only fairly well, should try their skill.

The firm of Knauff & Brother has attained considerable fame as professional picture-makers. Their specialty is genre subjects, and of a kind to please the popular taste. In arrangement, appropriate setting and



general technical excellence, these pictures leave little to be desired. This is pleasingly shown in the family-scene, page 23. Dealers will tell you that these pictures have a large and steady sale, and also that their originators are enjoying well-deserved prosperity. Data: Bausch & Lomb lens; 19-inch focus; Seed 27; pyro; 8 x 10 sepia platinum.

### Our Monthly Competition

THE last competition, "Window-Portraits," was successful, but not without its disappointments to those participants who were not sufficiently careful to observe the requirements. These were not only stated plainly, but a good example of window-portraiture, which had appeared in the pages of a preceding issue, had been cited by the Guild editor. We try hard to facilitate the work of participants in our competitions, hence we do not reproach ourselves with neglect.

The picture by Alexander Murray, page 26, pleases because of the natural, home-like charm of the composition, the breadth of treatment and beauty of sentiment. One might wish, perhaps, fewer accessories; but the objects on the little table may have been included for sentimental reasons. The curtain at the right seems to have been tucked up to admit more light; yet to have pulled it to one side would have proved equally effective and without detriment to the composition. Being white, or of a light color, the table-cover catches the light and thus affects the harmony of the picture. Unless such objects, including tidies and doilies, are of neutral shades, they ought to be temporarily eliminated. A duplicate of this picture was awarded a blue ribbon at the annual members' exhibit of the Boston Camera Club, in May. Data: September, 3 p.m.; sunlight outdoors; 4 x 5 Premeo Senior; B. & L. Rap. Univ. lens; 6½-inch focus; stop, F/8; quick bulb exposure; 4 x 5 Imperial Special Rapid, not backed; Amidol, very weak; Wellington C. C. Bromide enlarged to 8 x 10 from part of negative.

Delightfully original, yet wholly natural and harmonious in arrangement, the portrait by John E. Boultonhouse, page 28, is a most worthy achievement. The design combines grace with simplicity, which greatly enhances the dignity of this fascinating picture. The light has been managed with uncommon skill; notice the transparency of the shadows! The slightly unpleasant tone of the print was successfully overcome by the photo-engraver. Data: Folding Pocket-Kodak (3¼ x 4¼); Goerz Celor lens; F/4.8; October; light, dull; Eastman N. C. film; short time exposure; 7 x 10 enlargement on Wellington Bromide.

Highly-meritorious technique throughout marks the picture by B. F. Marshall, page 29. It is to be regretted that so excellent and refined a technician did not provide better spacing — by placing the model farther back, or turning the camera more to the left. With the present accessories the model should not occupy the exact center of the picture-space. By covering up the dark section at the right and a part of the bottom of the picture, the reader will discover possibilities of improvement. Data: March, 11 a.m.; bright sun on opposite side of house; 5 x 7 Royal Corona Camera; Turner Reich lens; 7½-inch focus; stop, F/6.8; 10 seconds; 5 x 7 Orthonon; pyro tank, 30 min.; 4½ x 6½ Platona C; M. Q. dev.; back of negative flowed with matt varnish and same scraped away from the sky and window.

The management by F. H. Hiller of so difficult a task as the child reading at the window, page 31, merits high praise. The eminently-artistic effect attained by the minimum of accessories is strikingly manifest in this picture. It is remarkable, too, what degree of plastic effect or roundness, as well as other fine technical results, can be obtained with small kodaks. The skill-

ful handling of the white dress of the little one and the window-curtains is highly creditable. Data: March, 2 p.m.; sun obscured by light clouds; window facing south; No. 3 Folding Pocket-Kodak (3¼ x 4¼); R. R. lens; 5-inch focus; stop, U. S. 4; ½ second; Eastman N. C. film; M. Q. tray-development; 4½ x 6 Cyko Prof. Buff enlargement, using part of negative.

The portrait by Alfred L. Fitch, page 32, is not to be taken seriously. On account of its great merit as a character-study, and the fact that it was made near a window — albeit *outside* of one — the picture was accorded Honorable Mention. Every one will recognize the justice of accepting a picture so replete with genuine, wholesome humor, and so admirably executed as the one of this happy old negro who is eighty years old, and is said to own a ten-acre farm. Data: Taken in Jacksonville, Tenn.; May, 5 p.m.; cloudy; 4 x 5 R. B. Graflex; Euryplan lens; 8¼-inch focus; stop F/4.8; 1/20 second; Imperial Ortho Special Sensitive; 7 x 10 Monox enlargement.

### Honorable Mention Certificates

THE certificate awarded to members of the Guild who receive Honorable Mention in the Guild contests sometimes fails to reach its destination. If any member entitled to this certificate has not received it, and will notify the publisher of PHOTO-ERA, a duplicate will be immediately forwarded.

### Contest Awards; Keith's Bijou Theatre

It will be remembered that some time ago PHOTO-ERA printed the announcement of a prize-competition for one-act comedies, by Josephine Clement, manager of B. F. Keith's Bijou Theatre, Boston, U. S. A. The prizes have been awarded as given below, and among the successful participants are several PHOTO-ERA readers. It is a matter of congratulation that the accomplishments of amateur photographers include the ability to write successful plays.

The plays below are mentioned in alphabetical order and not with reference to merit. They will be performed at B. F. Keith's Bijou Theater, 545 Washington Street, Boston, U. S. A., during the current year.

#### COMEDIES

Bridge, H. G. Donnelly, Cambridge, U. S. A.  
Foundlings, Andros Hawley, Brookline, U. S. A.  
Guilty o' Trespass, Catherine Rice, Worthington, Mass.  
Melin's Tramp, Alice Brown, Boston, U. S. A.  
Swapping-Day, Abbie Farwell Brown, Boston, U. S. A.

#### SERIOUS PLAYS

Myrtle Gets Wise, W. F. Merrill, Chicago.  
The Alarm-Clock, Ernest Poole, New York.  
The Kid, E. C. Erlich, Chicago.  
Three People, Frank Solger, Washington, D. C.

#### FIRST PRIZE

The Man in the Manhole, by George F. Abbott, Rochester, N. Y.

#### SECOND PRIZE

The Winning of General Jane, by S. F. Austin, San Antonio, Texas.

#### HONORABLE MENTION

The Web, by Alice Brown, Boston, U. S. A.

# ON THE GROUND-GLASS

## A Distinction With a Difference

THE annual dinner of the —— state photographic society was well attended. After the applause had died away, the toastmaster arose to introduce the next speaker.

"These recitals of unique studio-experiences are a great success. We now shall hear from Miss Eunice Baxter who, as many of you know, is an apostle of ultra-modern portraiture, and esthetic to her finger-tips."

This brief speech by the toastmaster was followed by a little stir, and the slim figure of Miss Baxter arose timidly. Her story was as follows:—

Dear Friends. A well-known business-man once gave me a *carte blanche* order for two prints. After the sitting he asked how soon the pictures would be ready, and, in order to give a touch of mystery to my business-policy, I replied: "Two weeks." He could have had them in a few days, just as well as not, as I was not overburdened with orders. He appeared on time and I handed him the two prints. He sat down near the window and examined them long and thoughtfully. Approaching the desk behind which I stood, and holding up the prints, he began the following dialogue:

"What are those things you gave me?"

"Your portraits."

"Is that so? Why are they so blurred?"

"It is the new photography — photo-impressionism, the new art-expression."

"Hm! That may be; but where's my beard? No sign of that! Nor of my cravat or watch-chain!"

"That is because the picture represents high art. You've got to leave something to the imagination."

"And my coat! I'm sure I had it on."

"Your imagination will supply that in its every detail."

Muttering something to himself he felt for his pocket-book, while I wrapped up the pictures.

"How much?"

"Five dollars each. Ten dollars, please."

Placing a bill on the counter and taking the pictures, Mr. Business-man walked toward the door.

"Excuse me," I called after him. "You've given me only five dollars. Where are the other five?"

Opening the door and walking out he said: "I leave that to your imagination."

## Another Instance of Careless Publicity

WHATEVER the merits of the Arlington Camera Club—located, we know not where — its publicity-department needs to be readjusted. Some one interested in this organization sent us, early in May, a list (folder) of prints exhibited by members at the "Kearny Public Library," but the name of the city or town was not mentioned, nor was there any accompanying word of explanation. As we failed to preserve the envelope enclosing the document in question, we are without any possible clue to the location of this very enterprising photographic club.

As a matter of fact, many camera clubs and art-societies print catalogs or lists of pictures in connection with their exhibitions, but neglect to state the name of the city where they are held! This information is, naturally, of no use to local visitors; but in the case of a camera

club not averse to increased publicity, the addition of the locality may be of importance to persons living in another section of the country. The situation is aggravated when a picture-exhibition is held in "The Carnegie Free Library," and the catalog fails to state which of the many institutions of the same name is meant. Very often the name of the society, or the name of the building where the exhibition is held, indicates the locality; as, for instance, the Chicago Camera Club, Boston Public Library, the Art-Institute of Chicago, Brooklyn Museum of Arts and Sciences, etc.

## The Verreograph

THE designation "verreograph," as described and exemplified in the current issue of PHOTO-ERA, is a print on sensitized paper made from a negative made entirely by hand. Like the Radiograph, it is produced entirely without the aid of photography *per se*; i.e., the result is confined entirely to one process, and that is the printing.

Photographers who, like J. H. Garo, are skilled draftsmen, often amuse themselves with this form of picture-making which, however, has nothing in common with photography except the last stage, viz., the print. Hence, the opprobrious term of faking does not apply here. The negative may represent a sketch of an actual scene or the product of the artist's imagination. Mr. Garo made his first successful verreograph about ten years ago.

The name — originated by the Editor — is significant and has been pronounced very fitting, and will doubtless be generally adopted by those who experiment with the process of hand-made negatives. For this reason the Editor has not deemed it worth while to copyright it.

## The Flower; The Name; The Scent

HE had heard of the monthly prize-contests of PHOTO-ERA, and friends suggested that he contribute several of his interesting pictures of children at play. The advice was, at least, kindly, for the artistic standard in Sageville had not even reached the embryonic stage. So the budding pictorialist selected his masterpiece, which depicted a group of infant players — the batter, the catcher and the umpire — at the critical moment, "Two out, three balls and two strikes." The picture arrived at the PHOTO-ERA office. The little "imps" were looking in the direction of the camera, quite indifferent to the excitement among the spectators and the players. The print had been labeled by its author, "A John Ray Picture." (A genre picture.)

## A Kodak Adventure in 1889

No man in the industrial world has excited greater interest than George Eastman, the Napoleon of photographic finance. It has therefore been suggested to the Editor of PHOTO-ERA that he make public his own personal experience with the very first kodak that was taken to Europe by a tourist. This happened in 1889, about the time when this small film magazine-camera was first put on the market. The story, accompanied by a number of kodak-pictures of that memorable event, will be published in the next issue of this magazine.

# NOTES AND NEWS

Announcements and Reports of Club and Association Meetings, Exhibitions and Conventions are solicited for publication

## The National Convention of 1912, at Philadelphia, July 22 to 26



### The Bell Rings For the Philadelphia Convention

THE all-absorbing topic among the professional workers in North America, to-day, is the Philadelphia Convention. Without wishing to reflect upon the advantages—geographical and otherwise—offered by other great American cities, we do not hesitate to assert that Philadelphia is the place par excellence for a photographers' convention. We gave the reasons in our last issue. Although not, like Rochester, an imposing center of photographic industries, nor, like New York, a great cosmopolitan city, Philadelphia is preeminently associated with the history of photography and American Liberty.

It is the home of a number of eminent master-craftsmen—William H. Rau, Mary Carnell, Ryland W. Phillips, Elias Goldensky, William Shewell Ellis, Alfred Holden and others. Above all it is the home of Independence Hall, the Liberty Bell and of Brotherly Love.

The convention will be held in Horticultural Hall, the most palatial and spacious structure that ever housed a photographers' convention.

The photographers of Philadelphia—everybody, in fact—has worked with the members of the executive board, and with rare enthusiasm, too, to help make the event one of credit to the association and to the City of Brotherly Love.

The special features of the memorable program have been mentioned several times in PHOTO-ERA. They will bear repetition:

**The School of Photography** with its half dozen distinguished exponents of modern portraiture. The value of the lessons thus imparted would be hard to over-estimate.

**A School of Pictorial Printing-Processes.** comprising gun and bromoil, which professional workers are taking up with enthusiasm. These demonstrations will be conducted by H. Oliver Bodine, a well-known expert pictorialist and exhibitor, assisted by such capable workers as Ryland W. Phillips, Walter Zimmerman, Wm. H. Kunz and H. Crowell Pepper. These clever technicians and picture-makers will explain every step in these important printing-methods, from the coating of the paper to the expression of the worker's individuality.

**Public Criticisms** by Sadakichi Hartmann (Sidney Allen), the well-known art-critic and author, will be busy three days analyzing the merits and faults of the photograph in the print-exhibit. He will do this in a

public talk with lantern-illustrations, and also in private—at the request of members.

**Exhibition of Photographs** consisting of prints by members of the P. A. of A., each of whom will be represented by no more than two prints, provided they have been accepted by the jury.

**Congress of Photography**, at which Vice-President Townsend will preside, will hold several sessions, and matters of the greatest importance to the craft will be discussed.

**Women's Federation.** This body of professional workers has won an enviable reputation for the thoroughly-artistic quality and individual character of its exhibits at the last two national conventions. In these respects, alone, it surpassed the men's department. This has been generally conceded. They, the women-photographers, will again demonstrate their high artistic sense, executive ability and business tact—qualities which many members of the sterner sex will do well to emulate.

**The Hotel-Accommodations** will be adequate and satisfactory, as befits the reputation of Philadelphia. The hotel-rates are not to be advanced, but maintained at the minimum. The medium-priced hotels will be found comfortable and not a mediocre one is mentioned in the list published in our last issue.

**Entertainments**, other than the numerous demonstrations and lectures, will be amply provided; the only difficulty will be the matter of selection. Of course the excursion to Atlantic City will claim precedence over other hospitalities, although none will really conflict with another.

**Open to the General Public**, for one afternoon or evening—day to be announced later—will be the pictorial and industrial displays. These will, of course, not be open to professional photographers not members of the Association; but the general public, including amateur photographers, will be admitted.

**Amateur Photographers**, in whatever part of the American continent they may dwell, should try to arrange a visit to Philadelphia during the convention week; for, to inspect the pictorial and industrial exhibits is a privilege fully worth the necessary expenditure of time and money.

**And to think** that all the above-mentioned rights and privileges may be enjoyed by any professional photographer in any part of the new or old world, provided he be or become a member of the Photographers' Association of America; and the membership-fee is only a few dollars.

**The Railroad-Rates** are favorable to members of the Association, particularly if they can obtain special round-trip tickets to Atlantic City, which are issued by many lines to this popular summer-resort. In that case, you should purchase your ticket to Atlantic City with stop-over at Philadelphia. On reaching Philadelphia, you leave the ticket at the station, and take it up when going to Atlantic City with the other members, and use it at the end of convention week for your return journey; or it is available for a second visit to Atlantic City when the convention is over. Bear this in mind, if you wish to save some money.

## The Bell Rings for the 1912 Convention



### A Case of Reciprocity

If, in the opinion of publishers of high-class periodicals, it is just and business-like to give preference to regular subscribers over mere readers, in granting favors such as requests for information, private or public, it cannot be regarded as an exhibition of selfishness when the publisher of PHOTO-ERA adopts a similar course toward his readers.

There are regular schools of correspondence in book-keeping, the culinary art, dressmaking and other professions, including photography, and correspondents are required to pay an annual membership-fee. The Round Robin Guild department was begun in PHOTO-ERA in 1901 as a means to interest amateur photographers in the magazine, to create readers and, possibly, subscribers. There were no fees or other responsibilities on the part of the members. As a matter of fact, however, only subscribers were originally admitted to membership, and no competitions were held until July, 1903, which, moreover, were to be annual events. Not until July, 1904, were the monthly competitions inaugurated. In 1907 PHOTO-ERA changed ownership and, although he found the business and prestige of the publication sadly impaired, the new proprietor loyally continued the Round Robin Guild department without interruption and in spite of the greatly-increased expense. It has been so maintained ever since. The publisher has now decided upon the following change:

Guiders who are subscribers to PHOTO-ERA, or who buy it regularly of the dealers and from the news-stands shall be the only persons entitled to the full privileges of the Round Robin Guild, viz., print-criticism, answers to queries, monthly prize-competitions, etc. In view of what has been here stated, it is only fair to the publisher that members, who are constantly receiving help, both in the printed matter and in private correspondence, should at least show their appreciation by becoming subscribers to the magazine.

### Clarissa Hovey's Autochromes

THE admirable facsimile reproduction of an oil-sketched, by Maxfield Parrish, which appeared in the *April Century Magazine*, was made from an autochrome by Clarissa Hovey, the clever Boston photographer, after the painter's color-sketch at the home of the owner, in Readville, Mass. As it was deemed impracticable to send the picture, which is about five feet long, to the Century Company's photo-engraving department, New York City, Miss Hovey was requested to repair to Readville and make a  $6\frac{1}{2} \times 8\frac{1}{2}$  autochrome, which task she accomplished with brilliant success. Her skill as a color-photographer is apparently standing her in good stead.

### Knowledge in a Nutshell

Two more valuable handbooks—Developers and Development, and Bromide Printing and Enlarging—have been added by Tennant & Ward to their library of photographic literature. The first gives in clear and simple language the quality and action of developing-agents, both old and new; the second describes in detail the different kinds of bromide paper, and the methods employed in their treatment. Either of these books will be mailed, postpaid, by PHOTO-ERA, for 25 cents.

## Boston Camera Club's Annual Exhibit

THE twenty-second annual exhibition of work by members was held at the Boston Camera Club May 13 to 25, and nearly one hundred prints were shown. The general standard of artistic excellence was very high, indeed, although the advance in pictorial expression was noticeable only in isolated cases. Some members have stood still, seemingly uninfluenced by the movements which have made for breadth of view in thought and feeling. With very few exceptions, the best pictures were selected by the vote of the entire club, which constituted the jury of selection, and blue ribbons designating this honor were attached to the following prints: "The Fisherman," Albert Armstrong; "State House, Boston," Thomas F. Tucker; "Sweet Marjory," Phineas Hubbard; Portrait, "Frank" (published in February PHOTO-ERA, 1909), Clarissa Hovey; "A Portrait-Painter," Gurdon K. Fisher; "Dorothy Vernon's Tomb," Wm. F. Dawson; "The Woodland Road," B. D. B. Bourne; "The Last Trace of Winter" (to be published in August PHOTO-ERA), "Sand-Dunes and Scrub-Pines," and "A Playful Mood," Charles O. Dexter; "Rouken Glen," "Scottish Landscape," "Boosting Little Sister Up," and "Window-Portrait" (awarded first prize in window-portrait contest by PHOTO-ERA, and published in this issue), Alexander Murray; "Portrait," Mrs. M. P. Kimball; "Through the Ice," Arthur Hammond; "In the Adirondacks," J. H. Thurston; "Portrait," C. B. Webster; "Bougainvillea," awarded second prize in PHOTO-ERA contest for decorative flower-studies and published in September PHOTO-ERA, 1911, Anson M. Titus. Thus Mr. Murray and Mr. Dexter carried off the highest honors bestowed by their club on this occasion. Other exhibitors were Dehon Blake, Charles Peabody, W. A. Boughton, J. P. Loud, Sarah J. Eddy, O. R. Perry, James Dana, C. H. Chandler, F. R. Fraprie, H. B. Pearson, E. H. Whiton, F. J. Wills, P. H. Walsh, S. B. Read, Clement Lenon, C. F. Hildreth, Herman Corbett, J. P. Maxey, David R. Craig, Jr. and Mrs. S. H. McCoughlin.

There was also a notable exhibit of thirty-four autochromes, most of them of superb quality. Those by Clarissa Hovey—twelve in number—were particularly attractive. Other successful contributors were W. A. Boughton, James Dana and Herman Parker.

## Photographic Section, Academy of Science and Art, Pittsburgh, Pa.

THE Photographic Section of the Academy of Science and Art, at its annual meeting, May 14, 1912, at the Carnegie Institute, elected the following officers for the ensuing year:

N. S. Wooldridge, pres't; O. C. Reiter, vice-pres't; F. L. Miller, Sec.-Treas.; F. C. Wilhelm, lantern-slide director; S. A. Martin, print-director. Executive Committee: N. S. Wooldridge, Frank L. Miller, Thos. Reed Hartley, W. A. Dick and Charles E. Minnemeyer.

This society is much gratified at the success of its year's work, having held ten Public Lantern-Slide Exhibitions, at the Carnegie Institute, including the members' night in May, which was largely attended and also had a special monthly print-exhibit for the past six months for members. These exhibitions have been very beneficial to the serious pictorial workers, the prints being from the best pictorial workers in the leading clubs in the cities of Chicago, Buffalo, Boston, Portland, Me., Baltimore, Jamestown, N. Y., Akron, Ohio, Philadelphia, Orange, N. J., Newark, N. J., and Providence, R. I., affiliated with the Camera Club Print Interchange of America.

The annual outing for members and friends was held May 30, 1912.



## The Bissell Colleges

THE college has just received a request from the government of Venezuela for an all-around engraver. One of the students expects to take the position in a couple of weeks. The council at New York has guaranteed all traveling-expenses for the trip in addition to the salary. This will give the engraving-college representatives in six of the Spanish-American countries, viz., Venezuela, Mexico, Cuba, Guatemala, Panama and Ecuador.

The prizes in the monthly photographic contest at the college of photography were won by Messrs. Kurano, Pace, Nieholoff, Young and Sabin.

Mr. Gustav Hausschild has accepted a position with the Gray Printing & Engraving Co., of Fostoria, Ohio. Mr. Gordon Gray, of this firm, was a student in 1905.

Mrs. Inez Ritchie, official photographer of the State of Illinois Engineering-Department, enrolled at the Illinois College of Photography last month for a special course in photography.

The June graduating class at the College of Photography was composed of the six following young women: Myrno Moss, Nodie Rhodes, Virginia Forwood, Rose Wiesender, Mrs. Ada Latshaw and Mrs. Madeline Gavin.

Mr. Jose Santiago Castillo, who finished a course in photo-engraving last May, will make a tour of Europe during the coming year, after which he will engage in the photo-engraving business in a South American city.

## Competitive Exhibition of the Bedford Branch Y. M. C. A., Brooklyn

THIS organization held its first competitive exhibition of members' work, also about seventy-five prize-prints of the Round Robin Guild most kindly lent by the publisher of PHOTO-ERA, May 21 to June 1. Over fifty pictures were submitted in competition, and many more for exhibition only — altogether a very encouraging showing for a first attempt of its kind.

The judges were William H. Zerbe, the eminent photographic expert and pictorialist, and James Huntington, another sterling photographer. These gentlemen were among the guests at the First Annual Club Dinner on May 14, and their informal addresses have done a great deal to stimulate increased effort on the part of their audience.

The successful pictures were "The Fast Freight," by O. G. Hurd, first prize; "Dawn," by A. E. Hannington, second prize, and "Nocturne," by John Wray, third prize. Honorable Mention was accorded to A. E. Hannington for his "Bronx River," and to Mr. Deitz for his "Decoration from Prospect Park."

Mr. Hurd's picture excelled by its extremely simple and faultless arrangement, while more ambitious studies failed to attain this perfection in composition. Qualities of imagination and sympathetic insight were prominent characteristics of the other two prize-pictures, while the technical treatment of their difficult subjects was admirable.

The gum-work of the energetic president of the Club, Mr. John Wray, elicited the admiration of all, but mingled with criticism from the advocates of "straight" photography.

## Boston Y. M. C. U. Camera Club

AT the annual May meeting of the Boston Y. M. C. Union Camera Club the following officers were elected for the coming year:

Dr. H. D. Hutchins, pres't; Arthur Hammond, vice-pres't; H. C. Channen, treas. and M. L. Vincent, sec'y.

Preceding the business meeting the S. J. Frye Film-Exchange gave a complimentary motion-picture demonstration, which was most enjoyable and instructive.

## Montreal Camera Club

THE M.A.A.A. Camera Club held its sixth annual exhibition at the Club House of the Montreal Amateur Athletic Association, 250 Peel Street, Montreal, April 8 to 13, inclusive. The entries, of which 196 were hung, compared favorably with those of previous years. The division of the Open Classes into (A) Figure Studies, (B) Landscapes, (C) Waterscapes and (D) Genre permitted the Jury of Awards to recognize meritorious work which could not compete on equal terms, on account of the divergence of subjects. The prizes offered were silver and bronze plaques for first and second in Classes A and B, and bronze plaques for the others. Those winning in the Open Classes are, A, first, "The Skylark," by Joseph M. Rogers, Chicago Camera Club; second, "Portrait of Mr. M." by B. F. Langland, Wisconsin Camera Club; B, first, "Pleasant Pastures," by W. R. Allen, M.A.A.A. Camera Club; second, "Evening on the Lake," by B. F. Langland, Wisconsin Camera Club; C, "On Jersey Shores," by Dr. A. R. Benedict, Montclair, N. J.; D, "Old Wood to Burn," by W. S. Fife, Toronto Camera Club. Certificates of Honorable Mention were awarded "The Man on the Box," by A. R. Benedict; "Does My Mother Want Me? Yes. No," by Charles A. Coles, Toronto Camera Club; "The Kite-Maker," by W. S. Fife; "The Spreading Willow," by R. S. Kauffman, Wilkes-Barre Camera Club; "High Noon," by H. Mackie, Toronto Camera Club; "Winter Evening on the Red River," by E. Ratibor, Winnipeg Camera Club; "In the Pasture-Lot," by H. C. Shepherd, Wilkes-Barre Camera Club. In the Club Class the winners are, first, "The Forest Pool," by W. R. Allen, and second, "Wilnot," by B. B. Pinkerton.

## Photographers' Copyright League of America

IT costs but one dollar a year to be a member of this important organization and be ensured of protection against piracy, whether by an individual or a corporation. If anybody steals a picture which you have made and copyrighted, the league will advise you how to protect your property and punish the pirate. This service will cost you nothing, except the annual dues of one dollar. The league, composed of eminent photographers, has courageously and successfully fought before Congress for fifteen years, and defeated every attempt by a greedy press to degrade the photographic profession by depriving it of its rights. Join at once and then ask all the questions you please, even how legally to copyright a picture, of which simple procedure many practitioners are still in ignorance. Apply for an application-blank to treasurer William H. Rau, 238 South Camac Street, Philadelphia, Pa.

## Giuseppe Pizzighelli

IN the death of Giuseppe Pizzighelli, last April, the science of photography sustained a severe loss. While serving as officer in the Italian army, he devoted his spare time to photographic research and experimentation, and wrote a number of valuable text-books. His "Handbuch zur Photographie," published by Wilhelm Knapp, in 1908, is one of the best guides to practical photography ever written. In 1887 Pizzighelli invented the print-out platinum paper used in the printing-process bearing his name. In 1895 Colonel Pizzighelli retired from the army, at the age of forty-six, and settled in Florence, employing his time as editor of the *Bollettino Società Fotografica Italiana*, and in photographic science. He was honorary member of nearly every important photographic society in Europe, and his services as a photographic writer and investigator are recorded among the most honored in the history of the science.





(From *Fliegende Blätter*)

#### Force of Habit

Peasant: "I am here to have my picture took."  
 Photographer: "What! in this condition? — Are you really serious?"

Peasant: "Of course! My lawyer says we need the

photo, as proof in my suit against that chap Grieshofer, who mashed me up so."

Photographer: "Oh, well, that is different, — Well, then, look this way. And now, please look pleasant!"

#### Boston Camera Club

AMONG the recent exhibitions at the Boston Camera Club that gave pleasure was the one-man show of J. P. Loud, a member of the club. His fifty-two prints were divided into groups: marines, landscapes, cloud-studies, winter-scenes and foreign views, but there was nothing to indicate at what periods of his activity they were produced, and he has been an industrious worker for many years. He has certainly never appeared to better advantage as an exhibitor.

In these varied subjects Mr. Loud successfully expressed his love of the pictorial and broad expanses of water, sky and snow. The choice and treatment of theme were based on sane, though not conventional, lines, and the technique—the direct method—was pleasingly obvious.

#### A Society for Night-Photographers

THE technical difficulties of Night Photography and the problems to obtain pictures at night out of doors, by moonlight or artificial light, have long engaged the attention of many earnest workers. With the idea to increase the interest taken in this most fascinating branch of photographic work and to help the isolated worker by the exchange of ideas and experiences an endeavor is being made to organize a club or society composed of amateur photographers who desire to work along these lines. It is hoped that many will be attracted to the

work and that those who are literally and metaphorically working in the dark may be afforded the advantages of mutual criticism and encouragement. Any photographer in or near Boston who is interested in this proposition is invited to communicate with Arthur Hammond, 216 West Canton Street, Boston, Mass.

#### Thomas Bedding, Editor

It may please the friends of Mr. Thomas Bedding — formerly the editor of the *British Journal of Photography*, and, subsequently, on the editorial staff of *Wilson's Photographic Magazine* and other American photographic journals — to know, that he is now editor-in-chief of the *Implet*. This publication is issued by the Imp Filus Co., of New York City. It is a weekly newspaper and devoted to the commercial interests of cinematography.

#### The Perscheid Photographic Institute

ALTHOUGH the United States is favored with two fine schools for photographic instruction in various branches, there may be students who, for one reason or another, may prefer to pursue their photographic studies in Europe. Such students may be interested in the courses of photographic instruction announced by Nicola Perscheid, the distinguished portrait-photographer of Berlin, Germany, who will furnish necessary information on application.

# WITH THE TRADE

## The Bell Rings For the 1912 Convention



### Ernemann Cameras

"MADE in Germany" is a synonym of thoroughness of workmanship and efficiency. This distinction is enjoyed in the highest degree by the Ernemann cameras. Max Meyer, proprietor of the Ernemann Camera Shop, 18 West 27th Street, New York City, is American agent for these famous goods, and, by praiseworthy zeal, keenness of vision and honorable methods has won an excellent reputation in the photographic trade. His business has increased very considerably, of which his latest catalog of Ernemann cameras and other specialties is convincing proof. Intending purchasers of cameras should procure a copy at once.

### Graflex Models for 1912

EVER since the manufacture of the Graflex, PHOTO-ERA has presented to its readers attractive advertisements of this wonderful camera. Each year has seen improvements in the instrument, and new models constructed, so that now the Graflex is adapted to any branch of photography. Three types have been added to the 1912 models: the Telescopic Revolving-back Auto, its dimensions when closed being only  $9\frac{1}{2} \times 6\frac{3}{8} \times 8$  inches; the Home-Portrait Graflex, primarily intended for portraits, but equally efficient for other work where excessive shutter-speed is not necessary; and the Speed Graphic, designed for the camerist who desires to combine the speed of a focal-plane shutter with a compact form of camera. New accessories are the film-pack adapter without a slide, the tilting tripod-top, which permits the camera to be tilted at any angle; and the Crown Flashlamp for use with pure magnesium only. The cover of the Graflex 1912 catalog is not only unique but very attractive, being embellished with miniature photographs which depict almost every phase of high-speed photography. A copy of this handsome and useful catalog will be sent postpaid on request.

### Popularity the Result of Merit

WELLINGTON & WARD, of England, recently completed an exhibit of enlargements, which has been placed at the New York Camera Club through their agents in this country, Ralph Harris & Company. Great interest is being shown in this beautiful exhibit, which shows the variety of tones and texture obtainable on the Wellington Bromide Paper. There is no place in the country where so many varieties of photographic paper are being marketed as in New York City; and it can be safely asserted that Wellington is one of the most popular and enjoys the distinction of being the most generally used by the best workers and for exhibition-work.

## Duratal for Tank-Development

THE following formula is published here at the request of Schering & Glatz, sole agents for the United States.

1 part D-Q stock solution	{	Develop 15 minutes.
1 " water		
1 part D-Q stock solution	{	Develop 22 minutes.
2 " water		
1 part D-Q stock solution	{	Develop 30 minutes.
3 " water		
1 part D-Q stock solution	{	Develop 45 minutes.
5 " water		

Temperature of solutions to be 65° Fahrenheit.

For fast plates and films, increase the time of development about one-fourth. In developing plates and films, especially where the developer is to be frequently used, make up a solution of 1 oz. Acetone Sulphite, dissolved in 7 ozs. of water, and add  $1\frac{1}{2}$  ozs. of this solution to each 40 ozs. of stock D-Q solution. This is not absolutely necessary, although it further prolongs the life of the developer and ensures absolutely-clean work, particularly if plates or films coated with a non-halation dye are developed therein. The amount of bromide to be used depends upon the tones sought.

If warm-toned prints are desired, add one to two drops of a saturated potassium bromide solution to each fluid ounce of developer. Such prints are best suited to sepia by the hypo-alum process.

For blue-black tones omit the bromide. Prints thus obtained are suited to sepia by the sulphide process.

### Hammer's Little Book

WHILE many successful workers are ready to offer the craft information regarding their personal technical methods, the formulae issued by the manufacturers of plates and papers are calculated to produce most satisfactory results. For this reason the Hammer Dryplate Company, for many years past, has published for free distribution, in the form of a little pamphlet, a set of directions for use with their various dryplates. This has been received with such universal favor that the firm has just issued the ninth edition of its popular brochure, "Hammer's Little Book." This is devoted to formulae and suggestions based upon the most intelligent and successful experience with its excellent products, including the following Hammer plates—Fast; Slow; Special Extra Fast; Double-Coated Aurora Non-Halation; Ortho; Extra Fast; Commercial Ortho.; Double-Coated Ortho.; Lantern-Slide and Transparency Plates; X-Ray Plates; Photo-Postal Plates, etc.

Besides the numerous and easily-compounded formulae, the booklet contains notes on development, intensification, reduction, clearing and fixing, with practical suggestions for the beginner how to work best in the darkroom, to treat under- and overexposure, to improve the character of negatives, and chapters on behavior of plates in varying and trying conditions, climatic and otherwise. The little book contains also a table of contents, from which it appears that it serves as a handy reference-book for the careful and serious user of Hammer plates.

## The Bell Rings For 1912 Convention



### The Ingento Photo-News

To issue a successful and widely-read house-journal is the laudable ambition of every large photographic manufacturer. Its mission obviously is to further the business-interests of the publisher and to establish direct relations with his dealers and customers. The latest addition to this class of literature is the *Photo-News*, published by the large, popular and still growing firm of Burke & James, Inc., Chicago, U. S. A.

Knowing the secret of a successful publication of its kind, the firm has planned its journal along first-class lines, thus reflecting the high character of its products and business-methods. Thus, the practical articles, which appeal to the professional craftsman and amateur worker alike, are by acknowledged experts, such as F. Dundas Todd and C. H. Claudy. The contents of each issue includes also practical and timely helps, formulae for the work-shop, notes of new apparatus and accessories, and news-items. "Something for nothing" is not evidently the policy of the publishers of *Photo-News*, which is issued monthly at 5 cents per copy and 25 cents the year. Sample copy free.

### AnSCO Products

To be able to develop one's negatives and make prints from them more than doubles the pleasures of photography, for it brings the amateur into intimate relations with his work and his subjects. The AnSCO Company has so simplified these photographic processes that even the very busy man, who desires to make his own negatives and prints, may indulge in the pastime. The AnSCO camera is a triumph of camera-manufacture; the AnSCO film is non-curling, has excellent keeping-qualities, its chromatic values are correctly balanced and it may be used with other cartridge cameras. The AnSCO gaslight paper—the Cyko—is made in several different grades and surfaces, so that it may be used for negatives of different qualities. The booklets issued by the AnSCO Company describe in detail their cameras, films and papers and the correct use of each. Any one of the booklets, or all three, will be sent on request by the AnSCO Company, Binghamton, N. Y.

### Eduard Blum's Double Success

EDUARD BLUM has attained a universal reputation as an artistic commercial photographer. He makes prints from adequate negatives and gives them an individual, artistic touch; indeed, they look more like works of art than like mechanical reproductions, whether he is asked to make an enlargement, a platinum, carbon, gum, bromoil or water-color. He is an expert in every modern printing-process. His place in Berlin, Germany—31 Wallstrasse—is known throughout Europe. Mr. Blum has a branch in Chicago. See his "ad." in this issue. Send for his booklet. He will be at the Philadelphia convention, July 22 to 26!

## Bausch & Lomb Catalog

THE photographer, amateur or professional, who contemplates the purchase of a lens will find the catalog of Photographic Lenses issued by Bausch & Lomb Optical Co. a valuable aid to determine his choice. The chapter on "What Lens Shall I Buy?" describes in detail the lens best adapted to the different departments of photographic work. The explanation of "Lens-Terms" gives in brief the terms used to describe the quality of a lens. The illustrations show the wide range and the superior quality of the work which is possible with the lenses made by this company. The catalog will prove an important addition to one's lens-literature as it is a correct and convenient reference-book. It will be sent free on application to Bausch & Lomb Optical Co., Rochester, N. Y.

### Newman & Guardia's Cameras

IN our recent tribute to the superior accuracy and finish of the well-known "Trellis" and "Sibyl" Cameras, made by the eminent London firm, Newman & Guardia, we erroneously stated that these two popular cameras were of the reflex type. However, as the illustrations in the advertisement clearly show, they are folding-models, and fully deserve the most favorable consideration of those who are interested in strictly high-class equipments. The advertisement in this issue will convey a large amount of important information.

### The Catalog and the Man

IF any one thinks that individuality in publicity-work does not produce adequate returns, let him consult the photographic dealers. He will find that there is a steadily-growing demand for Wollensak lenses which can be traced to two causes—first, the uniform excellence of these optical products; and, second, to the extraordinary activity in the publicity-department of the Wollensak Optical Company, Rochester, N. Y.

The man who has infused new, pulsating life into this department, and given it energy and influence, employing methods at once modern, legitimate and effective, is an expert photographer. Having the ability to produce pictures of great pictorial charm, he appreciates the fine optical qualities of the lenses he has been engaged to advertise, and presents them in a catalog which also reflects his uncommonly good taste as a book-maker. Thus H. O. Bodine has succeeded in extending the reputation of his firm and incidentally making a name for himself. He will be found at the Philadelphia convention and, like all successful men, performing his duty in a quiet, unobtrusive, but convincing way.

### Small Kodaks With Goerz Lenses

No lenses are in greater demand among wide-awake amateurs than the justly-celebrated Goerz anastigmats. These may be fitted not only to the higher-priced cameras, but also to most of the popular folding-hand-cameras on the market. The Goerz people themselves make a line of hand-camera noted for the combination of a wide range of usefulness and extreme compactness, having been especially successful with their Vest-Pocket Tenax and Coat-Pocket Tenax. The exquisite finish and nicety of adjustments of these cameras recommend them to all amateurs who are in search of the best in the pocket-camera line. Lovers of miniature cameras, however, who desire such an outfit at a very moderate price, will be pleased to learn that the well-known Goerz Syntor lens may now be fitted to the Vest-Pocket Kodak and the Premoette Junior. Ask your local dealer about it, or write to the C. P. Goerz American Optical Company, 317 East 34th Street, New York.

# PHOTO-ERA

The American Journal of Photography

Vol. XXIX

AUGUST, 1912

No. 2

PUBLISHED MONTHLY BY WILFRED A. FRENCH, 383 BOYLSTON STREET, BOSTON, U. S. A. Entered as Second-Class Matter, June 30, 1908, at the Post-Office, Boston, under the act of March 3, 1879.

## YEARLY SUBSCRIPTION-RATES

United States and Mexico, \$1.50. Canadian postage, 35 cents | Foreign postage, 75 cents extra. Single copies, 20 cents each.  
extra. Single copies, 15 cents each. | Always payable in advance.

## ADVERTISING-RATES ON APPLICATION

WILFRED A. FRENCH, Ph.D., Editor; Assistant Editor, ELIZABETH FLINT WADE

Contributions relating to photography in any and all of its branches are solicited and will receive our most careful consideration. While not accepting responsibility for unrequested manuscripts, we will endeavor to return them if not available, provided return-postage is enclosed.

## CONTENTS

### ILLUSTRATIONS

Sea-scape	Mrs. E. E. Trumbull	Cover
Study in Double Lighting	Carle Senon	Frontispiece
Lighting-Contest Portraits	Morris Burke Parkinson	55
Lighting-Contest Portraits	Morris Burke Parkinson	56
Lighting-Contest Portraits	Morris Burke Parkinson	58
At Rockaway Beach	Dr. D. J. Ruzicka	59
The Story of the First Kodak	Wilfred A. French	60
The First Kodak in Europe	Wilfred A. French	61
Illustrations: Pictorial Surgery	C. C. Hollis	62
Illustrations: Pictorial Surgery	C. C. Hollis	63
"Bob"	Phil M. Riley	64
Old House at Amisquam	Phil M. Riley	65
Under the Oaks	Phil M. Riley	66
A June Symphony	Phil M. Riley	67
An Old Sea-Captain's House	Phil M. Riley	68
Sunrise on the Atlantic	Katherine Bingham	70
Study in Double Lighting	Carle Senon	71
Study in Double Lighting	Carle Senon	73
Cloisters, San Domenico, Taormina	G. R. Borraine	75
The Bronx River	A. E. Hannington	76
The Prince of Wales, Duke of Cambridge	Wilfred A. French	78
First Prize — Spring-Pictures	Oliver T. Waite	80
Second Prize — Spring-Pictures	Dr. D. J. Ruzicka	81
Third Prize — Spring-Pictures	W. H. Davis	82
Honorable Mention — Spring-Pictures	E. R. Bolander	84
Honorable Mention — Spring-Pictures	J. Herbert Saunders	85

### ARTICLES

Aeroplane-Photography	Charles G. Grey	53
On Print-Criticism	Virginia F. Clutton	57
The Story of the First Kodak	Wilfred A. French	60
Pictorial Surgery	William Moore Downes	62
Persuading a Business-Man	Phil M. Riley	64
Unconventional Lighting of Subjects	Carle Senon	71
Straight Photography — Third Paper	David J. Cook	72
Bromoil — The Printing Process of the Future	Dr. Emil Mayer	74

### DEPARTMENTS

EDITORIAL	77	THE CRUCIBLE	89
THE ROUND ROBIN GUILD	79	BERLIN LETTER	90
PRIZE-COMPETITIONS	83	LONDON LETTER	91
BEGINNERS' COLUMN	83	OUR ILLUSTRATIONS	92
ANSWERS TO CORRESPONDENTS	84	NOTES AND NEWS	94
PRINT-CRITICISM	85	WITH THE TRADE	98
PLATE-SPEEDS FOR EXPOSURE-GUIDE	87	ON THE GROUND-GLASS	99



STUDY IN DOUBLE LIGHTING  
CARLE SEMON





# PHOTO-ERA

The American Journal of Photography

Vol. XXIX

AUGUST, 1912

No. 2

## Aeroplane-Photography

CHARLES G. GREY

**P**ERHAPS a few hints on the actual photographing of aeroplanes may be useful to those who have not as yet tried the experiment. Some of these hints may be an impertinence to the more experienced readers of this journal; but, being myself very much of an amateur photographer, I may perhaps save some of my readers a few wasted exposures by pointing out some of the traps into which I, myself, have fallen.

In the first place, it is well to remember that some aeroplane-makers use white fabric for their wings, and others use stuff of a yellowish shade. Others, again, use a varnish — commonly known as a "dope" — which is dark brown. Now, according to the color of the planes, so you must be careful about your background. It so happens that both at Brooklands and at Hendon you are so situated in the enclosures that you are apt to get the machines against a background of dark trees or against a hillside, particularly if you are taking a machine just landing or just leaving the ground. If the machine happens to be one of the really white ones, of course, the wings stand out nicely against the dark ground; but if it is ever so pale a yellow or brown, it simply disappears into the ground, and you need a considerable share of the eye of faith to see that it is there at all, particularly if the light is bad and you are forced to underexpose. Therefore, in the case of a yellow or brown machine, it is better to make sure of getting it against the sky, for then you are at least sure of a reasonably good silhouette, and a really good silhouette will often make quite a nice picture.

On the other hand, if you try to get a photograph of a white machine against a bright blue or white clouded sky, particularly on bright spring-days, when there is a white haze hanging about, you are quite apt to find that you have produced an excellent photograph of a machine without any wings, or with only one wing, owing to the blue or white sky and the white planes all having about the same actinic effect on the plate. Naturally, this does not hold good to the

same extent in the summer, when one sometimes has the luck to get a sunny day which is calm, for really bright sunlight allows one to stop down to such an extent that all the details of the wings come out clearly, and the sun itself makes clear shadows from the little irregularities of the wing-surfaces; but even then one has to be very careful.

Another thing that takes careful watching is the attitude of the machine at the moment of taking the photograph. As I mention later in this article, one gets the best effects by swinging the camera around to follow the movement of the machine, so that the machine stands out sharply against a slightly ill-defined foreground. Now, a machine coming straight towards one may give simply an end-view of the body, and the wings may come out as straight lines on either side of a little triangle, with some sticks hanging below it — these last being the struts and skids of the landing-carriage. On the other hand, if one waits till one gets the machine side-wise-on, one has a good view of the body and landing-wheels, but the wings disappear into the body, particularly if one gets them end-on.

Then, again, if one takes the machine directly overhead, as so many people are fond of doing, one has an absolute plan of the machine from underneath — or a "worm's-eye view," as a friend of mine calls it. This looks like nothing on earth, unless one holds the photograph directly over one's head, gets a crick in one's neck looking at it, and uses one's imagination a good deal.

The difficulty is to get a view partly underneath and slightly to one side, which will give a general all-around impression of a flying machine. Myself, I generally try to get at least two views of each machine — one coming towards me, but showing plenty of the side, and another one just as it has passed, so as to show the arrangement of the tail.

If one has the luck to go to one of the aerodromes and find men like Hamel, Salmel or Moorhouse flying their Blériots, or Barber on

the Valkyrie, or Gilmour or Sopwith on the Martin-Handasyde — the latest Brooklands success — or Flening or Pizey on their Bristols, one has a chance to get still better pictures: for, in taking their corners, fliers of this class tilt their machines over to the inside of the curve, just as a cyclist leans inward at a corner. This gives the photographer a chance to get a really good plan view of the machine, either of the under side, if he is at the outside of the curve, or of the top of the wings, if he is at the inner side. These pictures of a machine well "banked" at a corner are about as effective as anything one can do.

Another little point worthy to be noted is that the vast bare expanse of an aerodrome makes it very hard to judge distances. The trouble is accentuated by the fact that aeroplanes are very much bigger than one thinks, and they, the monoplanes particularly, are so symmetrically designed that they always appear to be much closer than they really are. In consequence, one is apt to go snapping away cheerfully at machines which are a hundred yards or more away, under the impression that they are near enough to make quite a good picture, and then feel annoyed because they come out a mere speck. A friend, who is, I believe, an authority on photography, showed me not long ago some photographs he had taken in France, thinking the machines were quite close, whereas, when developed, they looked like a flaw in the plate.

I use a 5 by 4 Goerz camera, with a Celor lens and a focal-plane shutter, which is as good a machine as one needs for most fast work. I also use Gem Portrait plates, which I find are many times faster than any films I can discover. I have also obtained equally good results from Warpress and Lumière plates. If going where I may take a lot of photographs, I take a Premo film-pack, and expose accordingly, using the films in the middle of the day, when the light is at its best, and the plates later. In this way I have obtained excellent results, with films, of aeroplanes traveling at over sixty miles an hour.

In using a very fast shutter and plates on aeroplane work, when a machine is actually flying, there is one objection, which applies equally well to photographing racing motor-cars or trains, namely, that for pictorial purposes the machine might just as well be standing still, so far as an impression of rapid motion is concerned. I therefore make a practice, when the light is good, of stopping down to  $F/8$  or  $F/11$ , and giving an exposure of about  $1/200$ , instead of opening up the lens and giving  $1/1000$ . I then get the cross-lines of the view-finder, which is on the top of the camera, set on one part of the

machine, and swing the camera around to follow it as it goes by. The result is that one gets the aeroplane dead sharp, and everything else slightly blurred, which is exactly what one really sees when following a flying machine with one's eye.

Of course, when the light is bad, one has to do this even with the lens open to  $F/4.5$ , and during last summer I am afraid that most of my photographs were so taken.

It is possible to get excellent photographs in the same way with an ordinary kodak, or a similar camera, with the ordinary shutter on the lens, and using films; but the exposure must not be less than  $1/50$ , for it is almost impossible to avoid an unintentional vertical shake in the camera, as well as the intentional horizontal swing; and with the view-finder on the front instead of on top, it is harder to keep the aeroplane in exactly the same spot on the finder. Of course, in any case, with so slow an exposure, the background is hopelessly blurred, but that always seems to me to give an increased impression of the speed at which the aeroplane is traveling.

It is worth while remembering that an aeroplane taken against a sky-line will always do with a little less exposure than if resting on the ground and lighted only from above.

For those who do not run to focal-plane shutters and lenses which open out to  $F/4$  or so, I will give a few hints on photographing stationary aeroplanes. In these days of properly-arranged aerodromes, with railings to keep people from trespassing on the landing-ground and getting run over, one can take quite interesting pictures of machines standing still, or just on the point of starting. The railings themselves provide an excellent rest, and it is the custom of aviators to bring their machines fairly close to the rails, in order to pick up passengers. Even a comparatively slow shutter, giving an exposure of, say,  $1/25$  or  $1/50$  of a second, will manage to catch a characteristic attitude of a well-known flier or the peculiar pose of a mechanic swinging a propeller to start an engine.

The stationary photographer — if I may use the term — should be as careful as he who is taking moving machines to see that his planes do not fade away into the blue sky or dark background, as the case may be, and in a general way it will be found that a better picture of an aeroplane at rest can be had by stooping, and getting the camera as low as possible, so as to get a somewhat upward view of the machine. It makes sure of getting some width in the planes.

Just a hint or two also to those who have the chance to run about on the ground itself near the machines. Do not stand in a direct line



LIGHTING-CONTEST  
PORTRAIT NO. 1

MORRIS BURKE PARKINSON



LIGHTING-CONTEST  
PORTRAIT NO. 2

MORRIS BURKE PARKINSON



LIGHTING-CONTEST  
PORTRAIT NO. 3

MORRIS BURKE PARKINSON



LIGHTING-CONTEST  
PORTRAIT NO. 4

MORRIS BURKE PARKINSON

behind the machine when the engine is about to start, or you will get your camera full of dust or any dirt which is movable, for the propeller makes a draught of anything from forty to ninety miles an hour, according to the power of the engine. Do not stand in a line with the propeller beside the machine, for if the propeller hits anything and bursts, the pieces fly with the velocity of a bullet. Do not get in front of a monoplane, and then walk up to it looking into your view-finder, for if the engine started up, and the machine charged at you, you might not

have time to get away, and the propeller blades would simply hew you asunder. In a general way, keep your eyes very much about you, for machines have a disconcerting way of swinging around suddenly when running along the ground, and you may be knocked down and damaged by one machine when photographing another. Do not lean up against the tail-spars or body of an aeroplane if you have respectable clothes on, or you are likely to find yourself well smeared with half-burnt castor oil, which is used to lubricate the engines. — *The Amateur Photographer*.

## On Print-Criticism

VIRGINIA F. CLUTTON

IN their London Letter—May PHOTO-ERA—Carine and Will A. Cadby speak of “that bane of photographic journalism—pages of criticisms of prints that should never have seen the light of day.”—And why, may we ask, should these prints never have seen the light of day? Perhaps they do not reach the exalted heights of pictorial excellence demanded by their critics. But who shall sit in judgment upon their value to their possessors—upon their pleasure-giving power? That they do give pleasure, and are a source of great satisfaction to their makers, no one can deny. And shall they be denied the “light of day” because some advanced workers see in them only their crudities? Here is a little picture of baby at play—to be sure the background is obtrusive, the lighting abominable, the pose, perhaps, a bit awkward; but doesn’t it show the sweet little smile in all its spontaneous merriment? Who will quarrel with mother or sister for “snapping” the roguish face?

Then, on Saturday afternoon many a city worker joyfully tucks his camera under his arm and starts off for a half-holiday in the country, and if he brings back a set of “pictures” that violate all the rules of composition and chiaroscuro, if many are underexposed and all are commonplace, yet dare we say, “these should not have been”? Was not the day profitable—a health-giving tramp in the free fresh air in search of nature’s beauties, a more or less complete appreciation of these when found and a laudable endeavor to portray them in all their splendor? While this effort may have met with little success, the worker was satisfied probably, and the prints became a memento of the day’s pleasures, as do those others—the family-group, the office-force at a picnic, the pretty stenographer on the boarding-house steps. For, as the Cadbys

themselves say: “A record of real happenings is bound to be absorbingly interesting, however technically deficient the photographs may be.” So much, then, for the right of such to existence!

We have said that these ordinary prints probably satisfied the maker—but should it chance that they do not, what then? In that case, the amateur, more than likely, will compare his results with those obtained under similar conditions by other workers, reproductions of whose prints appear in a current photo-magazine, and the criticism thereof may assist him to find the greatest faults in his own work. He strives for better results, and probably attains a modicum of success, but eventually reaches a point beyond which, unaided, he cannot go.

Where, now, shall he look for help? If he depends solely upon experiments of his own, these must be almost numberless and must be carried on with great exactitude, to prove of value. Even then, the results are but imperfect, in that difficulties, other than technical faults, seldom can be thus overcome, because the amateur does not comprehend wherein lies the fault; he may not even be conscious of its presence. To him, the road passing directly through the center of the picture, dividing it into right-and-left halves, is not a defect—experimentation will not help him here!

“Let him ask the advice of some experienced friend,” may be suggested. Yet how many “beginners” number such among their acquaintances? But few, indeed, and even these hesitate to ply their friends with ceaseless questions, and make endless demands for assistance and print-criticism.

As a third recourse, therefore, the tyro turns to his photographic magazines, and, hesitatingly, it may be, he sends a print of his own to the magazine for criticism, and eagerly awaits the





LIGHTING-CONTEST  
PORTRAIT NO. 5

MORRIS BURKE PARKINSON



LIGHTING-CONTEST  
PORTRAIT NO. 6

MORRIS BURKE PARKINSON



AT ROCKAWAY BEACH

DR. D. J. RUZICKA

judgment given it. This may hurt, but more than that, it *helps*, and so, later, he sends another, and so on, and profiting by the criticisms, his work continually improves in quality.

Heretofore our amateur has read only those pages of his photo-magazine which deal with the troubles of the beginner, and kindred subjects — simple articles such as he could readily understand; but now, as his work improves, his ambition is stirred to do something better, and other articles are selected for perusal. He re-reads the back numbers, of his magazines and slowly absorbs knowledge of some new phase of photography — enlarging, perhaps, or photography at night. He studies composition and lighting, much or little as his time, inclination and financial condition will permit, and, in time, perhaps, may earn for himself a place in the first ranks of really earnest and successful workers — so high a position, possibly, that few will feel competent to criticize his work.

Be this as it may, however, these latter "first-rank amateurs" are decidedly in the minority, a figure of three digits, probably, would include

them all, while the multitude of "lesser lights" in the photographic world hardly may be estimated, even, running into the millions as they do. And it is for these millions that photographic journalism exists — these are the readers of the magazines, the buyers of advertised goods. Were it not for these millions there would be, probably, no photo-magazines for the more advanced worker to enjoy, or if there were, their subscription-rates must be so high as to limit their circulation even farther. So, since the aim of photographic magazines must be, first of all, to please the ordinary "camera fiend," and thus, slowly, laboriously it may be, to lead him on, first, to higher ideals, then to higher accomplishment; shall we not agree that the criticism-department is not only *not* the "bane of photographic journalism," but is, indeed, its very backbone? It is naturally assumed that this department is conducted with ability.

However far one may have risen above the criticism of his fellows, let him not forget that *once* he needed help, and as he needed it formerly, so others need it to-day.

# The Story of the First Kodak

WILFRED A. FRENCH, Ph.D.



NEARLY every camerist has among his photographic possessions some memento of a particular personal interest. Among souvenirs of this character, and prized by the Editor, is an album stamped on the front cover, in gilt letters, "Kodakiana, 1889 A.D.," and containing nearly two hundred circular pictures made with the first kodak taken to Europe by a camerist. It has a unique history, but a no more remarkable one than the meeting at Rochester one year before—1888—between himself and the inventor of the kodak, the latter unknown to fame at that time. By comparing George Eastman's present standing as a captain of industry with his somewhat obscure reputation twenty-four years ago, the above-mentioned meeting assumes almost historical significance.

April 6, 1889, the Editor left Boston for an extended tour in Europe, selecting for a small photographic equipment a No. 1 Kodak—the very first model. This consisted of a plain black box, 3 x 3 x 5 inches, an opening for the lens—the aperture being protected by a felt-stopper—a catgut-cord to set the shutter, released by a tiny brass button (the original button that was used to enable the Company to do the rest), a key to wind up the roll-film of *one hundred exposures*, and a little recessed circular plate showing when an exposure had been reeled off—this constituted the entire equipment. But, although it had no finder of any kind, no focusing-scale, nor even a device to record the number of exposures made, this initial Kodak model was extremely ingenious and efficient, for with the two cartridges the Editor took with him he produced one hundred and ninety-nine perfect films; there would have been two hundred—the full capacity of the two rolls of film—had not an untoward incident caused the loss of one film.

When the Editor used his kodak for the first time, it was on the parade-ground of the Horse Guards, London. It was the Queen's birthday and the customary military ceremony of trooping the colors had drawn a vast number of spectators, about 100,000. The late-comer with a miniature camera slung over his shoulder saw no prospect of success. Little, low, wooden stools, affording a slight visual advantage, easily brought a sovereign each. The kodaker was in despair, but, being a New-Englander, he had recourse to strategy, and within fifteen minutes he was within the enclosure, the cynosure of all eyes. The first difficulty—an altercation with an officer who mistook the little black box for an infernal machine—was soon surmounted, and the camerist was eagerly awaiting the approach of the cavalcade, headed by the Prince of Wales (the late King Edward VII) and his uncle, the Duke of Cambridge, riding abreast. When at a point opposite the camerist—about twenty feet distant, and carefully observed by policemen, right and left—the procession halted. Advancing several yards on his magnificent horse, the Prince of Wales stopped and, saluting, posed for the initial kodak-picture. It was a great moment and entirely unexpected. The button was pressed, the Prince of Wales wheeled about and took his former position beside his royal uncle, whom he requested to step forward and pose for the American camerist. Another great moment, confusion on the part of the photographer, and another important picture had been secured.

It was not until after his return to his native land—July of that year—that the Editor was able to account for only one hundred and ninety-nine pictures, instead of the full complement of two hundred—the equestrian portrait of the Duke of Cambridge superimposed that of the Prince of Wales. It was a double exposure!



THE FIRST KODAK IN EUROPE  
PICTURES TAKEN IN 1889

WILFRED A. FRENCH

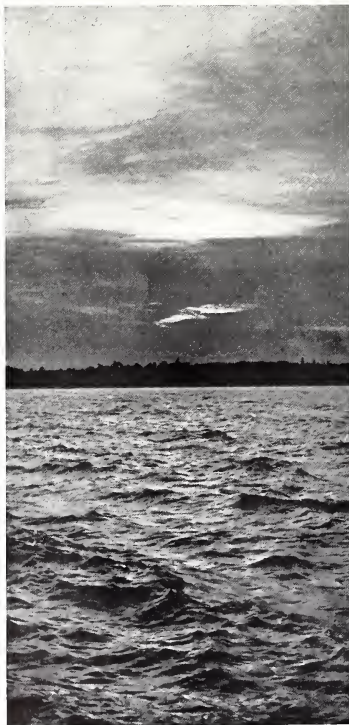


# Pictorial Surgery — A Problem in Composition

WILLIAM HOWE DOWNES

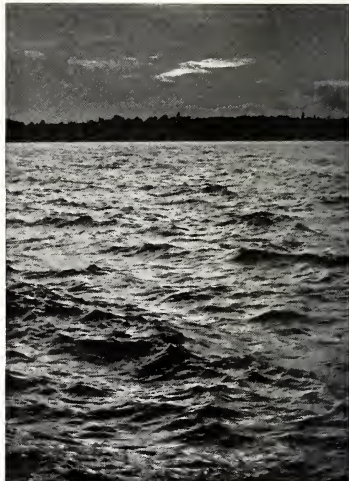
NO one who has looked over a collection of photographic prints carefully can have failed to notice many instances in which the judicious employment of a pair of scissors would have vastly improved the composition of given works. Simplification and elimination is, of course, a very important part of the work of a photographer, and in spite of all his theories there will be details in many of his prints that do not properly belong there; but what we are now particularly to consider is the possibility to improve a design by trimming.

Here, then, is a concrete case, which is illus-



NO. 1

C. C. HOLLIS



NO. 2

C. C. HOLLIS

trated in the marine-piece taken by Mr. C. C. Hollis. No. 1 shows the photograph as it was originally taken. No. 2 shows the same print with about two inches of the sky trimmed off the top of the picture. No. 3 shows the same subject with a portion of the foreground cut away from the bottom of the picture. No. 4 is a compromise, with all the foreground retained, and all but a small portion of the sky. Let us compare these variations.

The question is, which of these four prints is the best, from the point of view of design; that is, which is the best composition, and why? It is evident that No. 1 is a faulty composition, for two reasons: first, because it is divided exactly in the middle in two parts of equal dimensions by the dark line of the shore; and, second, because the height of the picture is too great in proportion to its width. If we are to improve this picture by trimming, we must get rid of the two difficulties pointed out. Either the foreground, the sea, or the upper section of the picture — the sky — must be sacrificed; for as it is, the work is equivocal in its meaning, and the interest is divided.

In trimming it as in No. 2, we have sacri-





NO. 3

C. C. HOLLIS

ficed the best part of the sky, and we have got rid of the two objections noted. The proportions and shape of the picture are more agreeable, and the black horizontal line no longer divides the panel in two equal parts.

But, on the other hand, can we afford to give up so much of the sky? If you will examine No. 1, you can hardly fail to observe that the upper part of the sky is the most unusual and interesting and luminous part of the picture. To take away the illuminated upper-portion of the sky, therefore, involves a sacrifice that we hardly like to make, particularly as it is unnecessary.

In No. 3 the problem is better solved, as it seems to me, by the cutting away of a liberal slice of the foreground, and keeping the whole of the sky. This is my favorite of the series. Usually the cutting out of the foreground would be a hazardous operation; but in this case we have a bit of realistic wave-detail, which is very well photographed, but presenting an effect that is, after all, not so very uncommon in photography. The picture in No. 3 is certainly more luminous than in No. 2. The shape and proportions of the print are about what they should

be. There is a rather big, expansive suggestiveness about the sky, and, for my part, I would not cut any of it out.

There will doubtless be those who find No. 4 very attractive, and who are glad to have the waves of the foreground retained. Water in movement, when it has sufficient character, is always an element of animation, and the waves in Mr. Hollis's print are very interesting for their naturalism. The water-view here is not, perhaps, made so emphatically the single interesting passage in the design as to conflict with the beauty of the sky, though this has been somewhat abbreviated in order to obviate the error of having the picture divided in two equal parts.

The respective merits of these modifications by trimming are passed upon without any claim to finality. The interesting thing about these experiments is the fact that they are quite typical of so many other cases. Out of a given hundred prints by amateurs, at least fifty, perhaps more, may be found to be susceptible to improvement in the matter of design by just such a process of pictorial surgery.



NO. 4

C. C. HOLLIS

# Persuading a Business-Man

## Substantially a Verbatim Conversation in Which the Merits of Camera-Work as a Recreation Were Discussed

PHIL M. RILEY

"**F**RANKLY, I don't see it," said Brown, drawing his chair away from the glowing fire in the club reception room. It was a spring day, with only a bit of chill in the air, and a grate fire was really unnecessary. "To me, the strange part of it is that this desire to make all your friends use a camera is your one eccentricity; but paradoxically you so consistently practise what you preach that, although I can't see it, I am almost persuaded there is something in what you say."



"BOB"

PHIL M. RILEY

"Thanks," said I, laconically.

"I'm a busy man," Brown continued. "I don't know where I'd find the time for photography, nor what I should get in return if I did find it."

"Time!" I exclaimed, "Time isn't such a big consideration. There are twenty-four hours a day, all of which you use to suit your needs and pleasures. I admit you're busy; so am I; but you have more time for recreation than I; your office-hours are later in the morning and earlier at night than mine, and you can get to your home more quickly."

"Yet every hour of the day seems accounted

for, and my habits are regular," interposed Brown.

"Very true, there must be concessions," I replied. "Concessions follow every additional call upon your time; you'll probably need to revise your schedule somewhat on one or two days a week, but that can probably be done without serious sacrifices."

"You don't infer that my recreation time is poorly spent?" questioned my companion suspiciously.

"It's every man according to his own tastes, you know," I assured him. "You said just now you didn't know what you would get in return for time put into photography. From my standpoint that question is amusing."

"Very well, I'm glad to make a man laugh now and then. But candidly, what can I get out of it?"

"On the face of it, pictures and the fun of making them, but that's really only the beginning. What do you get out of your recreations here at the club? Companionship, good fellowship, a pastime, social prestige and acquaintance with influential men—that is what you get."

"A goodly showing, it seems to me," interrupted Brown rather pointedly.

"Quite an array, indeed," I went on, "but mere membership gives you what social prestige there is in it, and your acquaintanceships are easily obtained by lunching here daily. All the rest—a pastime, companionship, good fellowship—and much more, besides, are yours through the use of a camera. As a pastime, photography is fascinating and enjoyable; better still, it is healthful, refining and educative."

"Bully! three cheers for Taft!" exclaimed Brown, whimsically. "You should be either a campaign orator or a real-estate promoter—any gentlemanly occupation which offers better remuneration than selling twenty-dollar cameras to busy business men."

"Be serious," I begged.

"I am serious, I like your enthusiasm and it seems sincere, but it doesn't inspire me. My attitude toward photography is much like that of the *New York World* toward Roosevelt; I do not hate it, but I differ with it—that is to say, the claims made for it. Possibly it has never been explained rightly to me, but like the



OLD HOUSE AT ANNISQUAM

PHIL M. RILEY

man from Missouri I must be *shown*. If you happen to want photographs for a definite purpose and can ill afford to pay to have them made by a professional, it is certainly a convenience to be able to make them yourself, but as for the fun of the thing as a pastime, or the further refinements of health and education, frankly, I don't see it. Perhaps you can readjust my point of view."

"You don't look the picture of health," I remarked critically.

"Nor do I always feel the personification of it. I'll admit that readily enough," he replied, smiling. "No particular ailment, apparently—just chronically tired, or lazy, I guess. I have no bad habits, am reasonably temperate, careful what I eat, keep fairly good hours, take a cold plunge and a short walk in the park every morning before breakfast. What more can a man do without turning his home into a gymnasium? I'm not training for a Marathon race, you know. The doctor said I needed to be outdoors more, and suggested the morning walk, but I haven't noticed any spirits of youth yet."

"Do you enjoy that morning walk?" I inquired cunningly, taking a chance of finding a possible lead.

"Beastly nuisance," he replied, falling for it. "Dr. Smith said it was better than any tonic and that in three months I'd feel as fit as a two-year-old; that if generally practised as a habit of life, every family physician would lose half his present fees. Seems to be only a notion, though. I don't feel any different than I did a year ago."

"That's because your walk has no definite point other than as a duty," I explained, rising to the occasion. "Like a bitter pill at meal-time, there is nothing pleasurable in it, and in such a case as yours will prove of no more benefit. You do not require medicine, but rather enthusiasm in a healthful outdoor recreation which has no connection with your business. If you enjoyed your walk for itself, or were it merely incidental to something you did enjoy, all would be different. That's the psychology of the thing: you need to subordinate your walk to something more enjoyable—make it a part of that something."



UNDER THE OAKS

PHIL M. RILEY

"And you would suggest photography?"

"I would. I see you follow me," I said.

"Right in your footsteps," laughed Brown.

"I can even feel the lariat tightening."

"You drive to the office in a motor car."

I pursued. "Why do you do so when you might take your morning walk that way? It would not take you more than half an hour, and you could vary the trip by several routes, all interesting."

"Dangerous ground, this," laughed Brown.

"The fact is, when I walk I find myself planning my day's work in spite of my rule not to carry business outside the office. Driving a car keeps my thoughts pretty busy; there is opportunity for nothing else, and it is exhilarating sport besides. To make up the half hour I take a roundabout route, so I am out in the morning air as long as if I walked."

"Photography again," I cried triumphantly.

"Now I'm going to tell you a few things, real facts, and tell them pointedly. Please don't take offence, because none is intended. I merely want to tell you the truth as I see it. Apparently your only real interests in life outside your business are your club, your motor car and your family. You are a good husband and a good

father, even though your family gets hardly more than perfunctory attention; your home is cared for without much thought from you, by the gardener and others whom you employ. Your car is subservient to your business, and your club partly so; aside from that it merely serves to kill time. You need a recreation which coöperates with your family, your walks, your drives, which adds new thoughts, stimulates new ideas, invites the study of many interesting subjects, and, above all, has no possible connection with how you can sell more bituminous coal to smoke up our fair city. These qualities are not found in any outdoor sports or games, for they do not stimulate both mind and body."

Brown moved about nervously in his chair and looked out of the window in meditation.

"Let's really look at some of those things."

I said, pointing toward the street in an attempt to follow his train of thought and so get into the path of least resistance. "Look at the Johnson house over there. It isn't much in itself, but the grounds and particularly that hedge are splendid. Do you know what it is?"

"I'll confess I don't," he replied. "They use privet, barberry, hawthorn and other shrubs, I believe, but I never thought much about them."





"Neither did I until I got my camera. Then I was struck by this view. It composes well from here, so I made a photograph. It made me think more about that hedge; it took my fancy and I looked it up. It happens to be privet. Then I read up the hedge question. I know about most of the different kinds now, and I have one like this well started on my grounds."

"Yes, I noticed that last Sunday," said Brown.

"Look now at those large white blossoms fully six inches across on that woody shrub, and near by that bush of smaller white flowers."

"Splendid," said Brown, beginning to take a real interest.

"Do you know what they are?" I asked.

"Once more I take off my hat to you," said

my companion. "From this distance both look like roses, yet a single one of such size seems unusual. I like to have flowers around, but my gardener looks after them. You see I've been too busy to look into such matters."

"Not too busy," I corrected, "but — pardon me — disinclined perhaps to make education your recreation, taking it in small doses well mixed with fresh air and bodily exercise. You and I were in much the same circumstances; neither of us had any more education than we needed, and we have had to work hard to get ahead in the world. Both of us have devoted our spare moments to having a good time, but in different ways. You take an hour after luncheon for a black cigar, two highballs and an exchange of yarns with Harding, and as many



more as necessary any evening to induce him to play a game of poker."

"Cut that preaching," interrupted my companion irritably.

"Not preaching at all," I protested. "I am merely pointing out differences. There's no immorality involved as I can see, but from my viewpoint the time might have been spent better. Your recreations give you nothing to think about after they are over; mine do. I carry a small pocket-camera with me most of the time and wherever I go, whether I walk, ride or drive, I am on the watch for views. Anything that is beautiful, or which interests me, arouses my curiosity and which I do not understand, I photograph, and later as I have time I read up about it. An encyclopedia is useless unless you read it."

"Well, that beats all!" exclaimed Brown with astonishment.

"If I go to New York or Chicago on business, my little camera goes into my overcoat pocket," I continued. "On such trips I have picked up some splendid material—street-scenes, parks, railroad-stations and much more. By train there are few opportunities except at the point of destination, but by boat much work can be done en route. Some of the best portraits of my wife I have made on coastwise steamers, and from their decks I have also obtained some striking impressions of New York harbor, of incoming greyhounds of the sea, and of New York's wonderful skyline. Much the same is true of the 'Windy City.' The Chicago River abounds in splendid scenes of commercial activity, and the lake-front is almost another New York at the Battery."

Brown whistled softly.

"If I am invited to take a sail down the harbor, on the lake, or to join in a quiet canoe picnic on the river, my camera is a pleasant companion. It goes with me on my summer vacation, whether I spend it on the Maine seacoast, in an Adirondack camp, or the White Mountains."

"That's more to my liking," said my companion, his face brightening.

"Once or twice a week I can take an hour off in the morning or late in the afternoon instead of your extra luncheon hour. My evenings—except for theater and dinner engagements—I usually spend at home reading or developing and printing my pictures. The small negatives I print in a cone enlarger to  $6\frac{1}{2} \times 8\frac{1}{2}$  size. I made up my mind several years ago that I was going to learn at least one new and interesting fact every day, and my camera has helped me to do it. To-day I know more about nature-study, flowers, trees, ani-

mals, architecture, famous paintings and sculpture than I dreamed was possible five years ago, and I can talk intelligently on any of these subjects. I never find myself planning my office-work until I get there. I have plenty to think of besides that."

"I've noticed your familiarity with these subjects," remarked my friend.

"We are forgetting the flowers," I continued. "The smaller ones are, indeed, roses, the Altai rose, one of the best for shrubbery-purposes; but the larger is a single tree-peony, one of Professor Sargent's favorites—Sargent of the Arnold Arboretum, you know."

"Well, it may be; it's beautiful."

"Now look at the house itself," I ran on. "Did you ever notice the lack of much ornamentation on the modern stucco- or concrete-house and wonder why? There is the answer before your very eyes. Notice the beautiful play of sunlight and shadow on the house-wall. What more ornamentation is needed? It is an ever-changing decoration, different at each hour of the day, and now architects often leave blank expanses for that very purpose. The design is so simple, too. A house of Italian feeling, a pergola instead of a piazza across the main house between two wings, and the sun slanting through it. As you search for pictures you begin to notice and appreciate such things, and the world is full of them."

"Splendid!" exclaimed the listener involuntarily.

"I could tell you of a hundred more instances," I went on enthusiastically, "of my walks afield in search of flowers, birds and the little animals of the field; of my success in finding landscapes and water-scapes in this prosaic old town which are beautiful and have received salon-honors as works of art: of my pleasure and benefits to mind and body these five years in the pursuit of my hobby, but I won't bore you."

"Don't begin to worry about that; go on. I'm beginning to get interested," said Brown, drawing his chair nearer.

"Then I'll tell you some facts about the use of the camera, which five years' enjoyment of it have taught me are the truth. It is healthful, for it takes one out into the fields and woods in search of material, furnishes a pleasurable reason for long walks and stimulates the mind along new lines. It is educative, cultivates observation and the desire to know more of the things photographed. It has a refining influence, encourages the study of pictorial composition, of the best paintings by old masters and new, and even of sculpture as an aid to figure-composition.



AN OLD SEA-CAPTAIN'S HOUSE

PHIL M. RILEY

It fosters a love of the home, for when conditions are less favorable outside, there is still much that may be done inside, such as to make portraits of the family, finish up pictures and the like. It is an unselfish pastime, for others can participate in it with you."

"And you really enjoy the work itself, aside from the other associations? You do not find it drudgery? There is really fun in it?"

"Fun? I've had more than you can imagine. I never was acquainted with my wife until I took up photography and learned about the things that interest her. My boys, too, have cameras and we work together. They share my enthusiasm and learn almost as fast. I think the Boy Camerist is better than the Boy Scout, not saying anything against that organization, either."

"Is photography difficult to learn?"

"Not outdoor work, of the ordinary sort. It's the simplest thing in the world. Half a dozen trips with me, and you'll be fully fledged. The average person learns from an instruction-book and finds no difficulty if he follows direc-

tions intelligently. Progress in this field has been so rapid the last few years that the uninitiated person hasn't kept up with it; he still associates the camera with a stuffy darkroom which kills all the pleasure of picture-taking in the open. Photography of to-day is an all-outdoor pastime; the darkroom is needed only in large, specialized commercial-work. Up to 5 x 7 size every part of the work, including loading, developing and printing, can be performed outdoors. There is no need to isolate yourself from your friends or to stain your hands; and the joy of success — to make a picture yourself that calls forth an exclamation of appreciation — like yours an instant ago — well, you must try it to know."

"But that head, those antlers!" exclaimed Brown, gazing at the photograph I held in my hand. "It's a better specimen than mine I brought home last fall! And what a setting among the trees! By George, that makes me long for the Maine woods; it has the real spirit of the 'down East' country. What a pity it isn't bigger."

"In my office hangs an enlargement, four feet wide, of this picture with no appreciable loss of quality, and a distinct gain in impressiveness because of its size. Come in and see it, and I'll show you the camera I made it with. I bought a new one last week, and I'm going to sell this old one for what I can get. It's somewhat battered up, but the lens is a corker."

"I will," said Brown, "but I never knew you went 'down East' hunting; I never knew you had any trophies."

"Oh yes, I have, but they're not like yours, and I don't go hunting in the ordinary sense of the term. My trophies are photographic and I judged from our past conversations that photographs did not greatly interest you."

"But I never knew you made photographs like this," he protested.

"You see I substitute a camera for the rifle," I explained. "To kill a deer for the venison is one thing; but to kill it for sport, for a pastime — as many do — is another. My trophies do not cost a life."

"That's all a matter of sentiment and personal opinion," Brown hastened to object.

"Quite true," I replied, "but it's a humane idea all the same. And the fun, even with those who have no sentiment, isn't in the killing but in the rough-and-ready life, the long tramps, the tracking of the game and in the trophies they carry home. Now, isn't it?"

"I guess you're right," admitted my companion.

"And isn't my photographic trophy as good as ever you took with a rifle?" I pursued relentlessly.

"It surely is," was the reply.

"After all," I went on, "hunting is only the craftiness of a man pitted against the cunning of an animal. To make a good photograph of a deer, for instance, you must get much nearer than is necessary for a successful rifle-shot. All the real pleasure there is in hunting consists in getting near to a wild creature; once having done so, is it not more satisfactory to carry away, as a trophy, a good photograph with which to prove the story instead of the antlers, the skin, or even the whole carcass of the animal? What hunter has not longed for a picture of the scene at the instant of his shot, and doesn't the one I have just showed you prove even greater skill, cunning and better woodcraft than any game-trophy you ever won?"

Brown smiled, and thought a minute or so. "Well, I never thought of it that way, old man," he said finally. "What'll you take for that old camera of yours? It would do for me to begin with."

~

In striving for high ideals in my daily work, I am aided by encouraging words of men who have attained success by honorable and exemplary efforts. I cite a few of these maxims, but do not remember their source:

Most men mistake Being Alive for Living.

A person with only one eye often sees more than most men having two eyes.

The best of what we hear, we fail to understand. He who understands is wealthy, for all things are his.

We grieve for the few in asylums for the mad, but heed not the wanton waste of sound minds. — *C. L. Lewis.*



SUNRISE ON THE ATLANTIC

KATHERINE BINGHAM



STUDY IN DOUBLE LIGHTING

CARLE SEMON

## Unconventional Lighting of Subjects

CARLE SEMON

THE double lighting of subjects, as well as their portrayal against the light, is often of interesting artistic advantage and quite unconventional in the results. The source of illumination, preferably greater from one side, suggests ordinary window-lighting; a rounded corner or bay-window being usually serviceable — properly controlled by screens sectionally adaptive to different widths — for the regulation of the *feeling* of atmosphere behind the subject.

Efficient reflected light should be arranged from the front to brighten the shadows and soften the outlines where they abruptly encoun-

ter the extreme cross-lights of double-lighting.

This method of illumination often plays peculiar pranks with features and hair; therefore it is advisable to keep the planes relatively broad by slight diffusion of focus. For this work a single lens of proper focal length or the single combination of a double lens is effective. The use of a lens-shade will often avoid otherwise uncontrollable reflections that enter the lens from side angles.

In subjects directly against the light, the beauty of spontaneous mood and pose is retained by a moderately-short exposure: light, properly reflected, helping to avoid absolute silhouettes.

# Straight Photography

## Third Paper

DAVID J. COOK

PERHAPS nowhere in photography should greater care be exercised than in the little things pertaining to development. Many workers are content to believe that the developing of a negative is merely a mechanical operation, requiring little consideration. Those who practise machine-made methods rarely, if ever, manipulate the negative; whereas, votaries of advanced picture-making develop the image as the painter would bring out the features on his canvas — building up here, toning down there, carefully-accentuating characteristics and subduing imperfections, until the artistic conception is complete. It must not be supposed, however, that manipulation will allow of negligence, take the place of careful arrangement and distribution of light and shade, or put something into the negative that was not placed there by the action of light; but, in the hands of one who knows his chemicals, latitude of the sensitive plate and importance of temperature, manipulation may, and is made to, play a very important part in the making of a pictorial photograph. In fact, for superior results in pictorial portraiture, manipulation is an absolute essential to success; and we have but to note the exquisite works of art-photography by such masters as Doty, Phillips, Mrs. Käsebier and many others who practise "brush-development," to be convinced of this great truth.

The art of development is essentially a practical understanding and knowledge of the functions of each ingredient that comprise the developing-solution; and control in manipulation lies in altering the relation of the lower tones or shadow-detail to the upper tones or highlights. The tonal qualities of light-intensities may vary at every stage of development, according to the character, strength and temperature of the developing-solution; latitude and kind of plate used; length of exposure; balance of light and shade, and length of time of development. The artistic worker will bring the knowledge of all this to bear, with the inevitable result that the negative is indelibly stamped by the master-worker, and is something more than mere outline and detail. It is obvious that no set rules can be laid down for this treatment. Each worker must be, necessarily, a law unto himself, according to his conception of the fitness of things; governing himself to the extent that

the laws, which make for good poetry, music and painting, are not disregarded.

The exact chemical manipulation is very simple, and provides for three solutions. First, a very weak developing-solution with an excess of sodium sulphite or decolorizer; second, a very strong developing-solution, also with an excess of sodium sulphite, and, third, a weak solution of potassium bromide.

### Solution Number One

Water (seventy degrees F.)	8 oz.
Sodium Carbonate (forty hydrometer test)	3 drs.
Sodium Sulphite (eighty hydrometer test, neutralized)	12 drs.
Pyrogallol (1 oz. to 15 oz. water, acidified)	3 drs.

### Solution Number Two

Water, as above	2 oz.
Sodium Carbonate, as above	6 drs.
Sodium Sulphite, as above	12 drs.
Pyrogallol, as above	6 drs.

### Solution Number Three

Water	1 oz.
Potassium Bromide (10% solution)	2 drs.

To develop, start the plate in Number One Solution, and, upon the appearance of the merest outline of the image, rinse in water, and apply, with a tuft of absorbent cotton, the number-three solution to those parts that are desired low in tone, as the sky in a landscape, the water in a seascape, shirt front or white dress, also collar and cuffs, a hat, or the base of a portrait. Allow this restrainer to remain on the plate for a minute or so, and again rinse in water and replace in the Number One Solution for further development. Repeat this operation, if necessary, to hold the tones in check until the middle tones of the negative are about half dense enough, then rinse in water, and apply, by means of absorbent cotton, the Number Two Solution to those parts of the negative that are wanted strong in character. Continue this treatment, applying the strong developing-solution locally and occasionally flooding the negative with water, until the required density of highlights is very nearly reached, then finish development by again immersing in the Number One Solution. Fix and wash as usual.

If a great many plates are to be treated, a





STUDY IN DOUBLE LIGHTING

CARLE SEMON

better plan is to start them developing in the tank, using Glycin as the developing-agent. The formula that comes with the chemical for tank-development will answer nicely if diluted one-third, so that the image is rather slow in appearing. When the image is nicely outlined, the plates may be transferred to plain water and let stand until wanted for individual manipulation, as explained above. They will gain very little in general density, by standing, and this gives the operator ample time to treat every negative, and, at the same time, without greatly prolonging the work.

This is only a brief outline, but offers much

food for thought. The intelligent worker will readily grasp the principles upon a few trials. Of course, the operator with a leaning towards the artistic will be the most successful, as he will combine his artistic ability with his mechanical skill, and produce a far better picture than he whose work is entirely mechanical. In short, one must be able to analyze tone-values, and interpret the artistic intent.

In conclusion, a pictorial photograph possesses two values—the value as represented in cost of material, and this value plus the skill of the artistic photographer. Shall it stand for quality or mediocrity?

# Bromoil — The Printing-Process of the Future

DR. EMIL MAYER

FOR some time past brief notices have been appearing in the English and German photographic periodicals, relating to the "Bromoil" printing-process, introduced by Welborne Piper, which consists in bleaching an ordinary bromide print in a prescribed way and then treating it in the same manner as an oil-print. Meantime one may have gathered from the wabbling and uncertain writings on the subject, as well as from the numerous criticisms and questions from persons desirous to try the process, that bromoil-printing has been laboring under such a series of drawbacks that its success was either doubtful or merely a matter of chance.

The process of oil-printing, as heretofore practised, has doubtless important advantages that distinguish it from all other technical methods, in that it offers no restraint, but permits the exercise of a wide discretion in producing local effects. This process, which is based on a chromated gelatine-film, is handicapped by two serious disadvantages. First, because of the brownish image on a yellow ground, it is very difficult to determine by the eye the proper time of exposure; but more particularly on account of the exceedingly meager tone-scale of the chromate image which makes it impossible to print, at the same time, the deep shadows and the highlights of a well-modulated, contrasty negative. If one exposes for the highlights, the shadows will be overprinted, or, if rightly timed for the shadows, the details of the highlights are either wholly or partly lost. It is true that this may be corrected in a measure by using a correspondingly harder or softer color; but this would only smooth the insufficiently-printed highlights without supplying any of the lacking details. On the other hand overprinted shadows, if insufficiently colored, will also have a dead and detailless appearance. In fact most of the oil-prints as hitherto made have a certain sad family-likeness which may be traced to the inherent failings of the process which we have mentioned. If, then, struck by the peculiar, degenerated appearance of the technique, as heretofore practised, some of its partisans choose to regard this as a merit, it is simply a case of making a virtue of necessity.

A simple consideration of the matter will convince any one that the substitution of a bromide of silver print for the bichromated paper must be of great advantage; first, because with it all

the difficulties of printing disappear; to this must be added the far richer tone-scale of the bromide paper, which can be further increased by various means. But more especially because direct enlargements can be used to work on, so that one is not only independent of the size of the negative, but is saved the tedious and difficult intermediate steps of making diapositives and enlarged negatives with all their inherent changes of gradation and loss of detail.

I have therefore, by a long series of experiments, endeavored to locate and eliminate the causes of failure that have hitherto tended to hinder the popularization of the bromoil process, and have worked out the details so thoroughly, that it will be from now on a perfectly sure and easy method of printing; but I am obliged in this article to limit myself to a quite brief description of the mode of procedure.

Any bromide or chloro-bromide paper that has not been too much hardened in its manufacture is suitable for bromoil printing. The best way to assure oneself of the quality of the paper is to take a strip fresh from the package and place it in water heated to about 86° F. If the gelatine coating swells and becomes slippery, the paper will answer the purpose.

The print or enlargement should be as correctly exposed and developed as possible, using amidol to develop. It is then washed and fixed in a *neutral* hypo-bath and again washed. If dried now, it will increase the resistance of the gelatine; but this is not absolutely necessary. The print is next to be bleached, for which any of the bleaching-mixtures used for retoning may be employed; but the following is recommended by the *Amateur Photographer*:

Potassium bromide, 10% solution . . .	4 cc.
Copper sulphate " " . . .	6 "
Potassium bichromate " " . . .	2 "
Water . . . . .	40 "

The solution will be turbid, but the addition of one or two drops of hydrochloric acid will clear it. It will then be ready for use.

The bleaching removes the metallic-silver image and, at the same time, tans the gelatine-coat homologous with the former bromide of silver picture. After a short washing the print is immersed in a bath of 100 parts of water and 1 part of concentrated sulphuric acid, in which the yellow color quickly disappears. It is now washed in several changes of water and again



CLOISTERS, SAN DOMENICO, TAORMINA

G. R. BALLANCE

placed in a neutral ten-per-cent fixing-bath for five minutes, again well washed, and the redeveloping or coloring can either proceed at once or the sheet may be dried and finished later.

In order to take the color successfully, the gelatine-coat should show the image in very slight relief. If the paper is hard, this relief can best be obtained by placing the sheet in warm water, beginning with 75° F. and increasing the temperature, if necessary, till the relief image plainly appears. Excessive swelling should be avoided, however, as it makes the application of the color difficult, if not impossible.

Developing, or applying the color, is done in precisely the same way as in oil-printing; but is far easier, as the work is much simpler, even with the more extended scale of tones. The gelatine-coat must be kept moist during the whole operation of development, otherwise the color will adhere to all parts of the paper; on the other hand, it must not be too wet. Light pressure with a piece of blotting-paper will quickly produce the right condition. Developing should be done at a window so arranged that the light will fall sidewise on the sheet, so as to avoid troublesome shadows. The color selected should be in harmony with the character of the picture, bearing in mind that thick colors will

give grain and contrast, while thinner colors produce softness and fluffiness. In beginning, the color should be put on sparingly; towards the end, it may be applied more freely. The color, which may be a good quality of printer's ink, should be spread thinly and evenly on a palette or glass-plate. A wedge-shaped brush is dabbed five or six times in the color and then dabbed on the print in short, quick strokes while being held in a nearly perpendicular position, going all over the print at first lightly, afterwards touching up the various parts as may be required.

When the development or coloring is completed, it must be left till thoroughly dry. If a perfect matt-surface is desired, the print may be dipped for one or two minutes in benzine, which removes all oiliness from the color and deadens the shiny places. Notwithstanding the removal of the oil, the color sticks very firmly to the gelatine, but the benzine should not be applied before the color is dry.

By the bromoil process the technique of producing photographic positives is enriched by a method that leaves no desire unfulfilled to the photographer who is striving after artistic effect. It combines in itself all the good qualities of the other printing-methods, and surpasses them



THE BRONX RIVER

A. E. HANINGTON

all in the possibilities it offers for general or local modification and the expression of personal "Stimmung." But its great advantage lies in the circumstance that, from beginning to end and in every stage of the work, the operations can be gone over and corrections made whenever desired: there is no need to obliterate the entire picture, since alterations may be confined to any part, and the result is immediately visible. The suppleness of the bromoil process

in thus permitting the correction of errors without injuring the picture is, however, not its only recommendation. When one considers that it is virtually independent of the size of the negative, that it places at the command of the worker every kind of foundation, every texture of support and every color, one is justified in claiming that bromoil-printing, in the hands of the artistically-inclined amateur, belongs to the future.—

*Wiener Mittheilungen.*



# EDITORIAL

## Uses of the Autochrome

WE are living in an age of invention and scientific achievement, the like of which the world has probably never known. Among the greatest contributions to the arts is the autochrome, the realization of color-photography; but like other great inventions, in which photography plays a conspicuous part, its importance is not appreciated by the general public. As the first real solution of color-photography, the autochrome was used at first in a general, experimental way to obtain effects in the true colors of nature, and this without any serious thought of utilizing them in a practical way other than as achievements in a new department of science. Perceiving its novelty, beauty and truthfulness as a means to portray the human countenance, eminent portrait-photographers took up the autochrome with enthusiasm and great pecuniary success. Thus the autochrome helped very materially to enhance the reputation of such master-photographers as Benjamin J. Falk, Dr. Arnold Genthe and J. C. Strauss.

Almost simultaneously the autochrome began to perform an invaluable service for the three-color printing process. As is well known, the first step in the mechanical reproduction of an oil-painting by the three-color process is to place it in front of the process-camera — with all its fittings a huge, bulky and complicated piece of apparatus — and obtain the requisite number of separation-plates. To convey such an equipment, which rests upon a long, suspended platform, to the home of the painting to be copied, is not a feasible procedure, although an expert operator can make a set of photographic plates with a portable outfit and without even disturbing the picture in its customary place, provided adequate illumination can be obtained.

Here, then, is an opportunity for the expert autochromist. The painting is taken into the open, exposed to the full rays of the sun or to strong diffused daylight, and an exposure made on an autochrome plate. This is supplemented by an exposure on an ordinary orthochromatic plate through a yellow screen. If convenient, the autochrome plate is developed at once. Should the result be unsatisfactory, another exposure is made. The successful autochrome is then carefully compared with the painting and any differences recorded in color upon any convenient medium — a sheet of white paper or cardboard.

The process-worker uses the finished autochrome merely as a color-guide; takes the print of the orthochromatic plate and tints it with transparent oil-colors — no body-colors — faithfully according to the autochrome, and modifying it with the aid of the supplementary color-data. The separation-plates are then made from the hand-colored print and not from the autochrome, unless the latter is all that the process-worker has at his disposal.

## Using the Camera Abroad

LOVERS of law and order who have sojourned in Europe, even for a brief period, have been impressed not only by the admirable laws which exist in some of the old countries, and which afford absolute protection to the lives, property and rights of the people, but by their rigid enforcement. Thus, when the people complained of the predatory assaults of the highwaymen of the camera, from whom nothing was sacred, the Emperor saw to it that this evil was corrected. A special bill regulating promiscuous snap-shooting was soon passed by the Reichstag. Hence, the person of any citizen of Germany, his home and its contents, are now safe from the raids of the camera-fiend, who, in circulating or publishing the results of his illegitimate industry, is subject to a penalty of no less than two hundred fifty dollars. On the other hand — and here appears the government's attitude of justice and liberality toward the people — persons in the public eye, members of the royal family, statesmen, actors and well-known divinities are excepted; so, too, are public buildings and works of art in the public galleries.

That the government of a country should be privileged to protect its military safeguards — arsenals, fortifications and ships — from unauthorized inspection, seems reasonable and just. When, therefore, a tourist is tempted to obtain, openly or surreptitiously, a camera-record of any object of this character, he should bear in mind the dire consequences to his peace of mind and to his letter of credit. Persons who have used their cameras in Russia know how rigid are the restrictions in this respect. In certain conditions the use of the camera by the tourist is encouraged, as in world's fairs; also in places like Pompeii and Granada, for it forms a source of revenue to these impoverished countries.





THE DUKE OF CAMBRIDGE  
THE PRINCE OF WALES

WILFRED A. FRENCH

# THE ROUND ROBIN GUILD

*An Association of Amateur Photographers*

Conducted by ELIZABETH FLINT WADE

This association, conducted under the auspices of PHOTO-ERA, and of which PHOTO-ERA is the official organ, is intended primarily for the benefit of beginners in photography, although advanced camerists are just as welcome and many are numbered among its members. The aim of the association is to assist photographers by giving them information, advice and criticism in the Guild pages of PHOTO-ERA and by personal correspondence. Membership is free and may be obtained by sending name and address to PHOTO-ERA, The Round Robin Guild, 383 Boylston Street, Boston. Send a stamp for complete prospectus.

## August and Our Competitions

AUGUST is the "dream-month" of the year. Dickens says that August-days were made for laziness, for lying on the back in green places and staring at the sky until its brightness forced one to close the eyes and go to sleep. Truly, August is the one month of calm between the sowing- and the reaping-time, the month when all things move with slow and tranquil pace, and when Nature shows no sign of decay or "shadow of turning." Across the blue of the skies float stately cloud-argosies, the fields alternate with gold and green, and there are flowers everywhere. There is a glorious light on the waving boughs of the trees, and the air is filled with fragrance from the myriad blossoms of the gardens. No wonder, then, that the amateur who can do so leaves the roar and turmoil of the city and town behind him and seeks the quiet and peace of the country; but though he may loiter idly along leafy ways, he will be alive to the pictorial possibilities of his surroundings and on the alert for subjects suitable to be entered in the Round Robin Guild contests.

There are four consecutive subjects in our monthly competitions, the pictures for which may be made during the month of August. They are "Tree-Studies — Bridges — Outdoor-Sports — and Street-Scenes." The first subject — "Tree-Studies" — was treated in detail in the July issue of PHOTO-ERA, and the amateur who intends to enter pictures in this competition will find the article mentioned a very decided help, both as a guide to the composition of the subject and its treatment pictorially.

The second subject — "Bridges" — cannot fail to be of unusual interest. In the first place it is its initial appearance in our competitions and, in the second place, it has fine pictorial possibilities. To be sure, bridges in the United States lack the architectural beauty which so many of the bridges in older countries possess, for, when it comes to a choice between the two, the United States prefers utility to beauty. This is apparent in the two bridges at Niagara Falls, the old Suspension Bridge being far more artistic in appearance than is the new cantilever bridge, though the latter is not without a certain grace of outline.

Still there are exceptions where utility and beauty are combined, but even a prosaic-looking bridge may make an artistic picture if it be photographed under the right conditions of atmosphere, the right time of day and from the right point of view. The rustic bridge which spans some small stream is the type of bridge which the amateur will find most easy to embody in a pleasing picture, rather than the bridge which is longer, loftier, and more imposing in appearance. Even the "foot-log" — the bridge found in the South, for the convenience of pedestrians — is sometimes a very interesting object and worthy the subject of a picture. The editor remembers one in particular which she saw in

Kentucky. It was the body of an immense tree which had grown near the bank of the stream and had been felled in a manner that in its downfall one end rested on one bank, the other on the bank opposite, and the upper surface of the huge stem hewn to make a comparatively smooth surface. Branches had been left here and there along the sides as a partial support to the timid who, without some such aid, feared to cross the narrow log which hung so high above the riotous stream below. The bark had turned to a silvery gray and was decorated here and there with green mosses and tawny-colored lichens. Vines whose roots were in the bank had crept along the underside of the log, their swaying tendrils suggesting a soft green curtain. This bridge was a very picturesque affair, and the picture made of it has been much admired.

One of the most beautiful bridges in New York State was the immense wooden bridge which once spanned the Genesee river at Portage Falls. The timber in this bridge is said to have contained the entire product of over two hundred acres of pine-forest, and filled the whole opening between the high walls of the river — walls higher than the wonderful Palisades on the Hudson. The huge timbers which composed the bridge were lattice-like in construction, and so artistic was the design that it had the appearance of a great gate set there to shut Glen Iris away from all the world. This bridge was a famous piece of engineering and, when completed, was opened to the public with great ceremony. It was a wonderfully-effective addition to the scenery of that region and, for many years, one of the sights for the tourist to visit. It was destroyed by fire a quarter of a century ago, but fortunately fine pictorial records have preserved the semblance of its beauty. Would it not be interesting if one of these pictures of this beautiful bridge should be entered in our competition and win a prize?

The best point of view from which to make a picture of a bridge is a puzzling matter for the inexperienced amateur to decide. One who lacks art-training will be apt to set his camera at such a point as to show the bridge running straight across the picture, or, if the bridge is a long one, to show only one end of it, leaving the question of the support at the farther to the imagination of the beholder. Both of these ways to depict a bridge are wrong. The line of the bridge should not go straight across the picture, and both ends of the bridge should be shown. If the bridge is a long one with many arches, one may get a very good "vanishing perspective" by choosing the point of view which shows the arches gradually diminishing in size until they reach the opposite bank.

The old-time covered bridges are fast disappearing, and if any amateur in his wanderings should chance upon one of these ancient structures he would do well to enshrine its semblance in gelatine, for in another decade such bridges will have vanished and their places be occupied by steel- or iron-bridges which, though safe



"SPRING IN THE WOODS"

OLIVER T. WAITE

FIRST PRIZE

SPRING-PICTURES

and strong, lack the artistic features of their wooden predecessors.

#### Duplicating a Negative

THERE are several ways by which one may make a duplicate of a negative. The simplest is to make a print from the negative on very thin printing-out paper, render this print translucent and make a paper negative from the waxed-positive by contact-printing. To wax the print one needs a good-sized sheet of white blotting-paper, a piece of paraffin wax and a warm flatiron. Lay the print face down on the blotting-paper, rub the wax on the face of the iron, and iron the back of the print. If one application of the wax is not sufficient, apply a second or third until the print is coated evenly and the paper rendered translucent. The blotting-paper will absorb all the superfluous wax. From this print make a negative, using the same kind of paper as for the print and waxing the negative when it has been toned and fixed. Before waxing the paper-negative it may be retouched with a soft lead-pencil and the marks blended with a crayon-stub. The shadows may be strengthened, and detail made more pronounced. The paper is a much better medium on which to work than is the glass, and it is a

much simpler matter to "improve" a paper negative by retouching than it is a glass one, unless the amateur is an experienced retoucher.

If the paper on which both positive and negative were made was thin and of even texture, the resulting print from the paper-negative will be as satisfactory in every way as the one from the original glass- or film-negative, and it has this advantage over glass, that it will not break. It is the custom of the Guild editor to make paper-negatives from all her valuable glass negatives so that, if the glass negative is broken, prints may be made from the paper-negative.

Glass duplicate-negatives may be made by the same method as is the lantern-slide. The glass side of the negative must be cleaned and polished and the film-side carefully dusted. The negative is then placed in the printing-frame and over it is adjusted a sensitive plate of the same size. It is then exposed to a gas- or lamp-flame, the length of exposure depending on the speed of the plate used and the density of the negative. It is wiser to use a slow plate, as the results are much better than with a rapid plate. Plates listed in Class 5 in the Table of Plate-Speeds published each month in PHOTO-ERA are excellent for this work, the Wellington Ortho



"SPRING"

SECOND PRIZE — SPRING-PICTURES

DR. D. J. RUZICKA

Process being one of the best. With a plate of this speed and a negative of ordinary density the exposure would be from three to five seconds at a distance of three feet from a Welsbach burner.

The plate is developed in the same way as a negative or lantern-slide and one can gauge the right time of development easily because the image is a positive instead of a negative. There should be no clear glass in the plate, and there should be a deposit of silver under the strongest highlights. The developer must be one which will bring out detail and at the same time impart density to the image, and agents with these qualities should be combined in the solution, as metol with hydrochinon, metol with pyro, etc. The fixing-bath should be a fixing- and clearing-bath combined. An excellent bath of this description which hardens the film, clears up the shadows, will not discolor and may be used until its strength is exhausted, is made as follows: No. 1. Sulphuric acid, 30 minims; water, 1 oz. No. 2. Sodium sulphite, 1 oz.; water, 3 oz. No. 3. Hypo, 8 oz.; water, 24 oz. No. 4. Chrome alum,  $\frac{1}{2}$  oz.; water, 4 oz. When the solutions have been made add the first to the second, then the mixture to the third and, lastly, stir in the fourth solution. Mix all thoroughly and let the bath stand twenty-four hours to ripen.

Care must be exercised in making the positive and, to avoid pinholes or other defects, the solutions should be filtered before use. A negative is now made from the positive by the same process as the positive itself was made. If the exposure and development of both have been correct, the resulting negative will be as good in every respect as the original from which it was made.

Instead of plates one may use films which, like paper, are unbreakable.

### How to Use a Formula

THE photographic formula to the amateur is the same thing as is a culinary recipe to the housewife. Both tell the nature and quantity of the ingredients to be used and the order in which they are to be put together. There is a certain order in which the component parts of a formula or a recipe must be combined so that they will assimilate with each other. If in mixing a cake the cook puts in the butter last, her cake will be streaked and heavy; but if she uses it first and creams it with the sugar it will, in spite of its oily nature, combine with the rest of the materials which go into the cake. Yeast cannot be added to bread after the liquid and flour have been mixed to loaf-consistency and have the bread a success. The yeast must first be dissolved in the liquid and the flour added gradually, then the leaven — the life of the dough — will be distributed evenly throughout the mixture.

Of equal importance to the success of a photographic solution is the manner in which the chemicals which compose it are mixed. Suppose one is about to mix a developer in which metol is the active agent. If the sodium sulphite is dissolved in the water *first*, the metol, when added, will dissolve only in part or not at all, but will form a sort of crystalline deposit. If the metol is the first chemical dissolved in the water and the sodium sulphite added gradually, the two chemicals assimilate and will dissolve readily. If the sodium sulphite is put





into the water and allowed to sink to the bottom of the graduate, it will form a hard mass or lump which requires much violent agitation of the liquid to make it dissolve. If, however, the sodium sulphite is sifted gradually into the water and the water kept stirred with a glass-rod, it dissolves quickly and easily. One rule which should be strictly followed is, that each chemical should be dissolved in the water before another is added.

The order in which chemicals are mentioned in a formula signifies the order in which they are to be dissolved. Thus one who uses a formula that accompanies plates and papers should mix the ingredients in the exact order given. Most formulae name the water last, *whereas* it should be named *first*, for each chemical is to be added to the water, not the water to the chemical. If there is any particular way in which the ingredients are to be combined, mention is made of it in the formula, as, when the formula directs that certain chemicals shall

be mixed in a certain quantity of the water, the other chemicals in the remaining quantity, and the two solutions combined.

Sometimes a formula does not give the exact quantity of water to be used, but directs that the whole amount chemicals and water together—should measure, say, ten ounces. In such a case, one would use perhaps seven ounces of water in which to dissolve the chemicals and when all were dissolved add enough water to the solution to make the amount ten ounces.

It is always safe to use the formulae which accompany plates and papers, as they are all tested carefully by expert chemists employed by the manufacturers expressly for this purpose. If the directions for use are followed exactly one may be quite sure of good results either in the development of his negatives or in the toning and finishing of his prints. Certain manufacturers will not guarantee products otherwise.



## The Round Robin Guild Monthly Competitions

*Closing the last day of every month.*

*Address all prints for competition to PHOTO-ERA,  
Round Robin Guild Competition, 383 Boylston  
Street, Boston, U.S.A.*

### Prizes

*First Prize:* Value \$10.00.

*Second Prize:* Value \$5.00.

*Third Prize:* Value \$2.50.

*Honorable Mention:* Those whose work is deemed worthy of reproduction with the prize-winning picture, or in later issues, will be given Honorable Mention.

Prizes may be chosen by the winner, and will be awarded in photographic materials of any nature sold by any dealer or manufacturer who advertises in PHOTO-ERA.

### Rules

1. These competitions are free and open to all photographers, whether or not subscribers to PHOTO-ERA.

2. As many prints as desired, in any medium except blue-print, may be entered, but they must represent the unaided work of the competitor from start to finish, and must be artistically mounted. Sepia-prints on rough paper are not suitable for reproduction, and such should be accompanied by smooth prints on P. O. P. or black-and-white paper having the same gradations and detail.

3. The right is reserved to withhold from the competitions all prints not up to the PHOTO-ERA standard.

4. A package of prints will not be considered eligible unless return postage at the rate of one cent for each two ounces or fraction is sent with the data.

5. Each print entered must bear the maker's name, address, Guild-number, the title of the picture and the name and month of the competition, and should be accompanied by a letter SENT SEPARATELY, giving full particulars of date, light, plate or film, make, type and focus of lens, stop used, exposure, developer and printing-process. Enclose return-postage in letter.

6. Prints receiving prizes or Honorable Mention become the property of PHOTO-ERA. If suitable, they will be reproduced, full credit in each case being given to the maker.

7. Competitors are requested not to send enlargements greater in size than 8 x 10 or mounts larger than 12 x 15 unless they are packed with double thicknesses of *stiff corrugated board, not the flexible kind, or with thin wood-vener*. Large packages may be sent by express, Section D Rates, very cheaply and with indemnity against loss.

### Subjects for Competition for 1912

June — "Outdoor Portraits." Closes July 31.

July — "Tree-Studies." Closes August 31.

August — "Bridges." Closes September 30.

September — "Outdoor-Sports." Closes October 31.

October — "Street-Scenes." Closes November 30.

November — "Interiors with Figures." Closes Dec. 31.

December — "Cats and Kittens." Closes January 31.

### For 1913

January — "Home-Portraits." Closes February 28.

February — "Flashlights." Closes March 31.

March — "Architectural Subjects." Closes April 30.

April — "Spring-Scenes." Closes May 31.

### Awards — Spring-Pictures

*First Prize:* Oliver T. Waite.

*Second Prize:* Dr. D. J. Ruzicka.

*Third Prize:* W. H. Davis.

*Honorable Mention:* Lester C. Anderson; Beatrice B. Bell; David Bevan; E. R. Bolander; F. E. Bronson; George S. Currie; E. S. Harvey; Suisa Itow; D. Edward Jones; F. A. Kent; Wm. Ludlum, Jr.; Alexander Murray; J. Herbert Saunders; E. P. Thkham; Edward H. Weston; S. H. Willard; M. A. Yauch.

## BEGINNERS' COLUMN

### Quarterly Contests for Beginners

*In these contests all Guild members are eligible PROVIDED THEY HAVE NEVER RECEIVED ANY PRIZES OR HONORABLE MENTIONS in the past, FROM ANY SOURCE, AND PROVIDED ALSO THAT THEY HAVE NOT BEEN MAKING PHOTOGRAPHS MORE THAN ONE YEAR.*

All prints submitted, except prize-winners, will be returned if postage is sent in a separate letter with the data. See rules 4 and 5 in opposite column.

### Prizes

*First Prize:* Value \$5.00.

*Second Prize:* Value \$2.50.

*Third Prize:* Value \$1.50.

*Honorable Mention:* Those whose work is worthy will be given Honorable Mention.

### Subjects for Competition

Summer-Scenes. Closes October 15, 1912.

Street-Scenes. Closes January 15, 1913.

Animals. April 15, 1913.

Marines. Closes July 15, 1913.

### To Wash Plates and Prints

NOT every amateur understands why it is necessary to wash thoroughly both plates and prints. The reason is this: The hypo must be eliminated entirely from the gelatine-film, otherwise it acts in time upon the photographic image, and either bleaches it or turns it to a disagreeable yellow. Hypo — as one may infer from its name, sodium hyposulphite — contains sulphur, and when the print is not washed free from the hypo the sulphur decomposes, attacks the silver and converts it into silver sulphide, a substance which it is impossible to remove from the print and which gives it the disagreeable yellow tone previously mentioned. If a plate is not washed sufficiently to remove the hypo, it not only turns yellow, but a sort of mist seems to creep over the image, and no treatment will restore the plate or prevent the destruction of the film.

The length of time to wash prints should be at least half an hour in running water, or in a dozen changes of water. When washed in running water the prints must be separated from time to time so that each print will receive the maximum of washing. If washed in changes of water, then the prints should be separated and placed, one by one, in the fresh bath. There are chemicals and preparations which are called "hypo-eliminators"; but proficient workers consider water the best hypo-eliminator. It is the simplest, the least expensive and also the most effective.



"SPRING-BLOSSOMS"

E. R. BOLANDER

HONORABLE MENTION — SPRING-PICTURES

## Answers to Correspondents

*Readers wishing information upon any point in connection with their photographic work are invited to make use of this department. Address all inquiries to ELIZABETH FLINT WADE, 743 East 27th Street, Paterson, N. J. If a personal reply is desired, a self-addressed, stamped envelope must be enclosed.*

D. M. SELDON. — A **Hydrochinon Intensifier** is made as follows; No. 1. Hydrochinon, 20 grains; citric acid, 12 grains; water, 5 oz. No. 2. Silver nitrate, 16 grains; water, 1 oz. To use take three ounces of No. 1 and all of No. 2. Mix thoroughly, place the negative to be intensified in a developing-tray and leave the plate in it until the image has gained the required density. Wash well and dry, and if not dense enough repeat.

E. M. K. — A **Solution for Cleaning Plates** to be coated with photographic emulsions is made as follows: Spirits of wine, 100 parts; Tripoli powder enough to make a cream-like fluid; ammonium hydrate, 2 parts. Tripoli powder is a siliceous deposit of diatoms and was first imported from Tripoli, hence its name. It is used for polishing glasses and mirrors and in cleaning glass which is to be coated with emulsions of various kinds.

DELIA M. B. — **Use Powdered Pumice Stone** to roughen the surface of your negatives and make them so that they will take the pencil marks evenly. Put the pumice stone on the places to be retouched, rub it over the film with the end of the finger, and brush off all the superfluous powder. The pumice stone is quite as effectual as retouching-varnish to give a tooth to the film, and has this advantage, that if the retouching is not a success, the marks may be removed with a piece of absorbent cotton dipped in alcohol, and the operation repeated.

E. T. S. — To **Salt Paper** means to coat it with some solution which when dry will prevent the sensitizing-solution sinking into the fibre of the paper. A simple salting-bath is prepared as follows:—Ammonium chloride, 60 grains; gelatine, 20 grains; water, 20 oz. Heat a little of the water and dissolve the gelatine in it, then dissolve the ammonium chloride in the rest of the water and mix the two solutions. Use a porcelain-tray and put in enough of the solution to cover the tray to the depth of half an inch. Float the paper on the surface of the liquid until it is thoroughly wet, then pin up to dry. Freshly-salted paper seems to give the best results.

HARRY L. T. — If the **Negative is Frilled** on the Edges only, you may reduce it to its normal size by wetting a tuft of cotton in methylated spirits and applying it to the film very gently. The spirits will cause the film to contract and it may be pressed into place with a brush or with the tuft of cotton.

ANNE T. R. — To **Avoid Stains on the Fingers** from developing- or toning-solutions, rub them with white vaseline before beginning work. Rubber fingertips protect the fingers and answer very well for prints and for films; but with glass plates, unless one is very careful in handling them, the sharp edges will cut the rubber.

PAUL H. G. — A **Fixing-Bath for Gaslight-Prints** is made as follows: Hypo, 4 oz.; sodium sulphite,  $\frac{1}{2}$  oz.; glacial acetic acid, 1 dram; water, 16 oz. Dissolve in the order given. This bath may be used repeatedly as it does not discolor.

LAURA C. M. — **Fabrics** must be **Sized** before they are **Sensitized**. You neglected to do this and that is the reason your prints on linen were a failure. Try again and prepare the surface of the linen by immersing it in the following solution: Arrowroot, 50 grains; gelatine, 20 grains; alum, 10 grains; water, 8 oz. Soak the gelatine in two or three ounces of the water, stir in the arrowroot, the alum (powdered), then add the rest of the water. Let the mixture stand for an hour, then



"AN APRIL DAY"

J. HERBERT SAUNDERS

HONORABLE MENTION — SPRING-PICTURES

heat gradually in a water-bath and, when it has cooked till it is clear, immerse the linen in it while the solution is still hot. Stretch the fabric on a smooth surface and, when dry, sensitize. Your prints will come out bright and clear.

A. E. ARNOLD.—**Cool Tones on Self-Toning Paper** may be obtained by placing the prints without washing in a bath of ammonium sulphocyanide, using a grain to each ounce of water. Let them remain in the solution five minutes, wash, then fix in a hypo-bath of one to fifteen. For warm-brown tones use a salt bath, then fix and wash. To stop the toning of aristo prints place them in a stop-bath of salt, one to sixteen.

P. L. G.—**A Double-Pose Portrait** is a photograph of one person taken twice (in different places) on the same plate. For instance, the subject may be represented sitting at a table and also standing beside it. To make this double-pose portrait, only one half of the negative is exposed at a time. The first half is exposed with the subject in one pose, then the other half is exposed with the subject in another pose. As both halves of the plate are given the same length of exposure, the negative is of even density and the print gives the impression of having been made at a single exposure. Devices to be attached to the camera may be bought to make this sort of picture, which is a freak picture and simply a photographic diversion. Send to Burke & James, Chicago, for their catalog of photographic accessories, in which you will find this device listed.

KATHERINE S.—**Ammonium Persulphate** should be freshly mixed as it does not keep well in solution unless the bottle which contains it is tightly sealed. A stock-solution is made as follows: Ammonium persulphate,  $\frac{1}{2}$  oz.; sodium sulphite, 1 oz.; sulphuric acid, 24 minims; water, 5 oz. To use, take one half ounce of stock-solution and five ounces of water.

CHARLES D. F.—**Rodinal** is one of the most satis-

factory **Developers** for **Bromide-Prints**. It does not stain the paper, yields prints of a rich black in the deeper tones, and of a silvery gray in the halftones. Its action is easily controlled. It is a liquid prepared in a highly-concentrated form, and to use it needs the addition of water, only. The proportions for bromide paper are 15 minims of rodinal to each ounce of water. If the developer works too quickly, add a drop or two of a ten-per-cent solution of potassium bromide to each ounce of the solution.

M. E. SUTLIFE.—**To Prevent Prints and Cards from Curling** after they are dry, when they are washed place them for five minutes in a solution of glycerine, using one ounce of glycerine to twenty ounces of water. This will not injure the prints and they will lie flat after being dried. Some of the cards do not curl, as for instance the Eastman self-toning postcards. Unless prints are curled tightly they may be straightened by drawing the back of them over the sharp edge of a drawer, though this must be done carefully or the surface of the print may be cracked or broken.

EDWIN F. HOLST.—Use **Varitone Tablets** to tone your prints **Red**. Not only red, but green, blue, sepia, and varying shades of these colors may be obtained by the use of these tablets. Write to Schering & Glatz, 150 Maiden Lane, New York, for catalog which describes these chemicals which they prepare expressly to tone prints in different colors.

B. B. N.—**To Prevent Prints Sticking to a Ferrotype Plate** place them, after washing, in a formalin bath—one ounce to fifteen of water—dry them, then wet them again, and squeegee to the plate. The hardening of the film by the formalin enables one to detach the print from the ferrotype, or from a glass, easily, when the print is dry.

LEWIS T.—**To Clean Bromide-Prints** dissolve a teaspoon of powdered alum in half a pint of water. When dissolved, stir flour into it, a little at a time,

until the mixture is pasty, though not too thick. With a brush cover the surface of the print with the paste, let it remain two or three minutes, then wash off the paste in tepid water. A good way to remove the paste is to lay the print face up on a sheet of glass, hold the glass at a slant, and turn water gently over the print. This will remove the paste without injury to the surface of the print, and the paste will carry with it the dirt which was on the print. Platinum-prints which have become soiled may be cleaned in the same way.

H. L. A.—To make **Lantern-Slide Diagrams** get ground-glass of the finest quality and have it cut into lantern-slide size. Draw the diagram on the ground-surface, using a fine drawing-pen and waterproof ink. The more evenly and firmly the lines are made, the sharper and more clearly-defined will be the image thrown on the screen.

GRACE O. W.—To obtain a **Black Tone with Strong Contrasts in Negatives** use hydrochinon as a developer. The following formula will give good results: Dissolve forty grains each of hydrochinon, potassium meta bisulphite and potassium bromide in ten ounces of water. Dissolve ninety grains of potassium hydrate in ten ounces of water. To use, take equal parts of each solution. Do not have the temperature of the solution lower than 65° F.

## Print-Criticism

*Address all prints for criticism, enclosing return postage at the rate of one cent for each two ounces or fraction thereof, to ELIZABETH FLINT WADE, 743 East 27th St., Paterson, N. J. Prints must bear the maker's name and address, and should be accompanied by a letter, sent separately, giving full particulars of date, light, plate or film, stop used, exposure, developer and printing-process.*

THE STILLY NIGHT. H. E.—This is a very well-taken night-picture, for it conveys the impression of night and not of daytime and called night. Its faults are the conflicting lines which are made by the trees and their shadows. At the right is the black trunk of a tree, its shadow falling in a diagonal direction. In the middle foreground is another tree whose shadow falls at right angles with the tree, while a third shadow from a tree which is outside the field of the lens cuts straight across the picture. This complexity of shadows arises from the fact that each is thrown by a different electric light. Were it not for the shadow which cuts straight across this picture, the print might be trimmed to cut off the shadow from the first tree and the composition would gain in artistic merit. If one makes night-pictures where there are electric lights, he must observe in what direction the shadows fall; for if, as in this case, they make conflicting lines it is useless to waste material on the subject. By choosing a different point of view or moving the camera so as to get the wrong lines out of the field of the lens, one can usually get a pleasing composition.

THE LABORER. H. F. D.—This picture comes very near being an attractive genre-study. It depicts a potato-field where a young woman has been busy picking up potatoes. Her basket is full and she has it raised to her shoulder and is about to leave the field, but just at this point the camerist appears on the scene. Instead of going on about her business, she has stopped and is looking straight at the camera and smiling, which shows

that she had paused purposely to be photographed, and in her expression and pose has destroyed the spirit of the picture and made its title a burlesque. The lines in the picture are excellent, the halftones soft and pleasing and there are no strong highlights. A second print entitled "The River," sent by the same Guildler, is much more pleasing in composition and treatment though the subject itself is a trite one.

THE DAWN. G. W. L.—Though the title of this picture is "The Dawn," it might with equal propriety be named "The Evening," for there is nothing in the picture to indicate that it was taken at early morning. In the foreground is a grassy bank, at each side is a tree, in the middle foreground is a stream and in the background is a forest so dense that one sees the sky at one corner of the picture only. Cattle are shown wading across the stream, and they might be coming to the pasture or they might be on their way to the barn at milking-time. This composition is rather pleasing though not of enough pictorial value to place it above the mediocre prints which one sees every day. It has merit because it is very artistically printed and mounted, and has a setting which is worthy a much better subject.

THE BEGGAR. C. R. L.—This picture depicts a barefooted old man with a sack or bag on his back, a sort of shawl or blanket over his shoulders and a hat in his hand. He is leaning on a staff and holding out his hat to the charitable passer-by. It was taken in Genoa, Italy, so the data say, and is a very good representation of the decrepit old mendicants one meets in all the cities of this fascinating land. These beggars are interesting to the traveler though they are also a great annoyance, but when they may be made the subject of a genre-study one is willing to tolerate them for a few moments. The fault of this picture is in the shape, which is circular, while all the lines in the picture are straight, even to the cypress tree seen in the distance. If another print were made of this subject and the shape made an oblong, it would not only be much more attractive, but worthy a place in the pages of PHOTO-ERA or of some equally good magazine.

## Flight of Projectiles

MANY experiments have been made to photograph the flight of shots from heavy guns. These were begun to obtain records of the splashes made by the shots falling into the water. So successful were these efforts that the photographers were encouraged to attempt the making of a picture of a shell as it left the gun. There were immense difficulties to be overcome and many plates were spoiled before a method was evolved that brought the desired results.

After repeated attempts, it was determined to make the projectile itself operate the camera. Electrical connection was made between the camera and the bore of the gun so that the series of resulting photographs would show the various steps in the discharge, from the time the charge of powder is exploded until the projectile is clear of the gun and well on its way to its mark. The work was done in the artillery-course of the School of Enlisted Specialists under the direction of Capt. Francis J. Behr. The apparatus to expose the negative was placed on the sighting-platform and the camera began to make negatives the instant the gun was fired, the exposures being made at intervals of  $\frac{1}{2000}$  second. So well did the mechanism work, that several negatives were actually made before the projectile had traveled the length of the gun and emerged from the muzzle. The pictures are regarded as highly valuable to the science of artillery. Experiments with mortars were made with the same apparatus with equal success.

# PHOTOGRAPHIC EXHIBITIONS

Information for publication under this heading is solicited

<i>Society or Title</i>	<i>Date</i>	<i>Place</i>
London Salon of Photography } International Exhibition }	Sept. 7 to Oct. 19, 1912	5a, Pall Mall East, London, Eng.
One-Man-Show — W. H. Porterfield	October, 1912	Bertram Park, Hon. Secretary.
Salon of Photographic Art, Ghent,	April 27, 1913	New York Camera Club
Brussels International Exposition		Secretary: P. Lunbosch, 3, Place Royale, Brussels

## Notes on the Use of Exposure-Meters

For those who wish to use a meter that is accurate in all conditions, we can recommend both the Wynne and Watkins. Both depend on the tinting of a sensitive paper to a standard shade, thus giving the exact actinic value of the light. Full directions for use are given with each outfit and the manipulation is very simple. The only thing to remember is that, being sensitive to atmospheric conditions, the test-papers do not always change to the exact color of the shade-guide. For this

reason the depth of color and not merely the shade itself should be judged. An actinometer or exposure-meter is a very useful adjunct to one's camera outfit, for it is so constructed that it measures the correct time of exposure under different conditions of light, speed of plate and size of stop used.

We are sure the reader cannot do better than to familiarize himself with the practical and lucidly-written article on the use of exposure-meters, by M. D. Miller, expressly written for this magazine. It was printed in full in the January, 1912, issue.

## Plate-Speeds for Exposure-Guide

Class-numbers. No. 1, Photo-Era. No. 2, Wynne. No. 3, Watkins

Class 1/3, P. E. 156, Wy. 350, Wa.

Lumière Sigma

Class 1/2, P. E. 128, Wy. 250, Wa.

Barnet Super-Speed Ortho

Ilford Monarch

Magnet Ortho

Seed Gilt Edge 30

Class 3/4, P. E. 120, Wy. 200, Wa.

Barnet Red Seal

Defender Vulcan

Ilford Zenith

Imperial Flashlight

Eastman Speed-Film

Seed Color-Value

Vulcan Film

Wellington Anti-Screen

Wellington 'Xtra Speedy

Class 1, P. E. 111, Wy. 180, Wa.

American

Anco Film, N. C. and Vidal

Barnet Extra Rapid

Barnet Ortho Extra Rapid

Barnet Studio

Cramer Crown

Defender Ortho

Defender Ortho, N.-H.

Ensign Film

Hammer Special Extra Fast

Imperial Special Sensitive

Imperial Non-Filter

Imperial Orthochrome Special

Sensitive

Kodak N. C. Film

Kodoid

Lumière Film and Blue Label

Magnet

Premo Film Pack

Seed Gilt Edge 27

Standard Imperial Portrait

Standard Polychrome

Stanley Regular

Wellington Film

Wellington Speedy

Wellington Iso Speedy

Class 1 1/4, P. E. 90, Wy. 180, Wa.

Cramer Banner X

Cramer Instantaneous Iso

Cramer Isonon

Cramer Spectrum

Eastman Extra Rapid

Hammer Extra Fast

Hammer Extra Fast Ortho

Hammer Non-Halation

Hammer Non-Halation Ortho

Seed 26x

Seed C. Ortho

Seed L. Ortho

Seed Non-Halation

Seed Non-Halation Ortho

Standard Extra

Standard Orthonon

Class 1 1/2, P. E. 84, Wy. 160, Wa.

Cramer Anchor

Lumière Ortho A

Lumière Ortho B

Class 2, P. E. 78, Wy. 120 Wa.

Cramer Medium Iso

Ilford Rapid Chromatic

Ilford Special Rapid

Imperial Special Rapid

Lumière Panchro C

Class 3, P. E. 64, Wy. 90, Wa.

Barnet Medium

Barnet Ortho Medium

Hammer Fast

Seed 23

Wellington Landscape

Stanley Commercial

Ilford Chromatic

Ilford Empress

Cramer Trichromatic

Class 5, P. E. 56, Wy. 60, Wa.

Cramer Commercial

Hammer Slow

Hammer Slow Ortho

Wellington Ortho Process

Class 8, P. E. 39, Wy. 30, Wa.

Cramer Slow Iso

Cramer Slow Iso Non-Halation

Ilford Ordinary

Cramer Contrast

Ilford Half-tone

Seed Process

Class 100, P. E. 11, Wy. 3, Wa.

Lumière Autochrome



# Exposure-Guide for August

Calculated to give Full Shadow-detail, at Sea-level, 42° N. Lat.

For altitudes up to 5000 feet no change need be made. From 5000 to 8000 feet take  $\frac{3}{4}$  of time in table. From 8000 to 12000 feet use  $\frac{1}{2}$  of exposure in table.

Exposure for average landscapes with light foreground, river-scenes, light-colored buildings, monuments, snow-scenes with trees in foreground. For use with Class 1 plates, stop F/8 or U. S. 4. For other plates, or stops, see tables.						For other stops multiply by the number in third column		
Hour	Bright Sun	Sun Shining Through Light Clouds	Diffused Light	Dull	Very Dull	F/4	U. S. 1	× 1/4
11 A.M. to 1 P.M.	1/50	1/25	1/12	1/5	1/3	F/5.6	U. S. 2	× 1/2
9-11 A.M. and 1-3 P.M.	1/40	1/20	1/10	1/5	1/2	F/6.3	U. S. 2.4	× 5/8
8-9 A.M. and 3-4 P.M.	1/30	1/15	1/8	1/3	2/3	F/7	U. S. 3	× 3/4
7-8 A.M. and 4-5 P.M.	1/20	1/10	1/5	1/2	3/4	F/11	U. S. 8	× 2
6-7 A.M. and 5-7 P.M.	1/15	1/8	1/2	3/4	1	F/16	U. S. 16	× 4
						F/22	U. S. 32	× 8
						F/32	U. S. 64	× 16

The exposures given are approximately correct, provided the shutter-speeds are accurately marked. In case the results are not just what you want, use the tables merely as a basis and increase or decrease the exposure to fit the conditions under which one works. Whenever possible keep the shutter-speed uniform and vary the amount of light when necessary by changing the stop.

\*These figures must be increased up to five times if light is inclined to be yellow or red. Latitude 60° N. ×  $1\frac{1}{4}$ ; 55° × 1; 52° ×  $1\frac{1}{2}$ ; 30° ×  $\frac{1}{2}$ .

**SUBJECTS.** For other subjects, multiply the exposure for average landscape by the number given for the class of subject.

## 1/8 Studies of sky and white clouds.

1/4 Open views of sea and sky; very distant landscapes; studies of rather heavy clouds; sunset- and sunrise-studies.

1/2 Open landscapes without foreground; open beach, harbor- and shipping-scenes; yachts under sail; very light-colored objects; studies of dark clouds; snow-scenes with no dark objects; most telephoto subjects outdoors; wooded hills not far distant from lens.

2 Landscapes with medium foreground; landscapes in fog or mist; buildings showing both sunny and shady sides; well-lighted street-scenes; persons, animals and moving objects at least thirty feet away from the camera.

4 Landscapes with heavy foreground; buildings or trees occupying most of the picture; brook-scenes with heavy foliage; shipping about the docks; red-brick buildings and other dark objects; groups outdoors in the shade.

8 Portraits outdoors in the shade; very dark near objects, particularly when the image of the object nearly fills the plate and full shadow-detail is required.

16 Badly-lighted river-banks, ravines, to glades and under the trees. Wood- interiors not open to sky. Average indoor-portraits in well-lighted room, light surroundings.

## Example :

The factors that determine correct exposure are, first, the strength of light; second, the amount of light and dark in the subject; third, speed of plate or film; fourth, the size of diaphragm used. To photograph an open landscape, without figures, in August, 4 to 5 P.M., bright sunshine, with plate from Class 1, R. K. Lens, stop F/8 (or U. S. 4). In the table look for "hour," and under the column headed "Bright Sunshine," note time of exposure, 1/20 second. If a smaller stop is used, for instance, F/16, then to calculate time of exposure multiply the average time given for the F/8 stop by the number in the third column of "Table for Other Stops," opposite the diaphragm chosen. The number opposite F/16 is 4. Multiply  $1/20 \times 4 = 1/5$ . Hence, exposure will be 1/5 second.

For other plates consult Plate-Speeds Tables. If a plate from Class 1/2 is used, multiply the time given for average exposure, F/8 Class 1, by the number of the class.  $1/40 \times 1/2 = 1/80$ . Hence, exposure will be 1/80 second.

**PLATES.** When plates other than those in Class I are used, the exposure indicated above must be multiplied by the number given at the head of the class of plates.

# THE CRUCIBLE

A MONTHLY DIGEST OF FACTS FOR PRACTICAL WORKERS

*With Reviews of Foreign Progress and Investigation*

Edited by WILFRED A. FRENCH, Ph. D.

Readers are encouraged to contribute their favorite methods for publication in this department  
Address all such communications to The Crucible, PHOTO-ERA, 383 Boylston Street, Boston

## An Improved Method for Bromide Enlarging

THE simplest and quickest way to obtain large pictures from small negatives is to enlarge them on bromide paper, says Dr. Emil Mayer, president of the Vienna Amateur Photographers' Club, in the *Wiener Mittheilungen*. Only uniform and soft negatives have been considered suitable for bromide enlargements, as the paper generally shows a harder tone-gradation than the original negative, so that with very contrasty negatives results are rather unsatisfactory. If the shadows are correctly printed the lights are imperfect, while, if the denser portions of the negative are taken as the standard, the shadows are overexposed. In either case the outcome is not pleasing. Even a compromise in the time of exposure, by choosing a mean between that required for the highlights and the shorter exposure needed for the shadows, does not give anything near the tone-gradation that one expects and obtains from other copying-mediums. This drawback of bromide paper has been overcome by Herr O. Mente by means of a comparatively-simple and practical method which he explains in the first January number of the *Photographische Rundschau*. While Herr Mente has treated the subject quite exhaustively, it will not be out of place to add a few hints as to the manner in which this method has been practised in the Vienna Amateur Photographers' Club.

In his article Herr Mente says: "It is manifest that the shadows in bromide enlargements require a shorter exposure than the lighter portions of the picture. If the shadows are exposed correctly first, and their development allowed to continue till fully complete, that portion of the paper covered by the shadows will be practically protected against further action of the light by the metallic-silver deposit acting as a screen. It is therefore possible, by again exposing the paper to the light, to bring out fully the details of the highlights." To make this double exposure Mente utilized the process originally described by F. J. Mortimer in the *Amateur Photographer* (see PHOTO-ERA for July, 1910, p. 14), in which the paper is first soaked in a developer to which glycerin has been added, and then placed on the enlarging-casel, to which the developer causes it to adhere. It is then exposed for the shadows and the light cut off with an inactive yellow glass, allowing the developer to continue its action on the paper till the shadows are fully developed. When this is done the yellow glass is removed and exposure continued until the denser portions of the negative are fully printed. If the exposure has been correctly timed the result will be an enlargement that corresponds fully to the gradations of the original negative.

In practice, the following procedure has been found quite adequate: Prepare a developer twice or three times as strong as that employed for normal plates (for instance, rodinal 1 to 6). One-third of the water used to dilute the rodinal is replaced by glycerin, which must be well mixed with the developer. The object of the glycerin is to thicken the liquid so as to retard its flowing

off the paper. At first glance the strong concentration of the developer may appear excessive; but it is necessary, because only the limited quantity retained by the gelatine coating of the paper can act, and that very small amount must be highly concentrated in order to obtain the same reducing-effect as the more dilute developer in a tray, where it constantly presents new material for action on the paper. The bromide paper is immersed in this developer for a few minutes until the coating is fully saturated; it is then taken out, allowed to drain off, and is placed in position on the enlarging-casel, which should be covered with a piece of white oilcloth, the lower edge of which is turned up so as to form a sort of gutter to catch the developer that drips from the paper. A broad paint-brush is dipped in the developer and lightly pressed out, the object and use of which will be explained later. Exposure for the shadows is now begun; and it should be here remarked that the success of the work depends largely upon the correctness of the timing of this first exposure. If it is too long the lights will print up at the same time and its object will be nullified; if too short, no after-exposure will correct it, for the strength of the shadows will be lacking, since even the gray silver-deposit acts as a screen which prevents the underlying silver-bromide from being acted upon by further lighting. The result is weak shadows and a gray, lifeless picture.

If exposure is correct for the shadows, the darker portions of the enlargement develop rapidly and strongly while the highlights remain almost unprinted. After allowing the development to complete itself, exposure is resumed, giving the time necessary to properly print the highlights, progress being closely watched. In exposing for the lights a little under-printing is permissible; the oftener the printing is interrupted the softer will be the final effect. After the shadows are printed, and during the printing of the light portions, it is recommended that the brush mentioned above, with the developer, be passed as evenly as possible over the paper from the bottom upwards, to counteract any ill effects of the running of the developer. When printing is completed the enlargement is briefly washed and fixed.

According to our experience the Mente plan with the dilute developer gives fuzzy prints which are not improved by removing the screen and adding fresh developer. The use of the yellow screen is not entirely an innovation, for it has been employed in printing in clouds on wet bromide-enlargements, but Mente has reintroduced it in a quite original way which will give enlarging a much more prominent place in photography than it has enjoyed heretofore.

Another application of this method would be to produce enlarged negatives on paper. With a contrasty diapositive an enlarged negative could be made, in which the gradation might be controlled in any way desired.

An admirable article on paper-negatives, by George C. Elmbarger, will be found in the issue of PHOTO-ERA for July, 1908.

## BERLIN LETTER

MAX A. R. BRÜNNER

Of the countries in Europe most visited by foreigners, and to a large extent by Americans, Italy probably takes the first place. While the beauty of her landscape-scenes is about equal to picturesque Switzerland, she surpasses the latter as regards historic spots, ancient ruins and famous examples of Roman art. There is seldom a stranger who does not take home either reproductions of these fine pieces of architecture, or takes snapshots of them himself. There are, however, some difficulties, and this is particularly true of the famous ruins in the capital city of Rome.

All of us are familiar with the Colosseum, the Forum and the Palatine, and many a visitor has regretted that tripod-cameras are prohibited there. Yet it is almost impossible to take pictures with a hand-camera, as the fine details require a small aperture and, therefore, a long exposure. The only way to obtain satisfactory pictures is to procure a permit, called "Permesso." Assuming that many PHOTO-ERA readers will make a trip to Italy sooner or later, I will explain how to get a "Permesso." There is an office (ufficio) in the Via Miranda, No. 1a, where you have to apply for this important document. You are then allowed to take photographs with a stand-camera in the interior of the Colosseum. Before you do so, you must purchase in a tobacco shop a "carta bollata" (official sheet) which costs 60 centesimi including official stamp-tax. You write your request in Italian or French upon this sheet and address it to: Il Signore Direttore dei Scavi Monumenti della provincia di Roma." But you must state that you are a "dilettante" (amateur) and must promise not to utilize the pictures commercially. You repeat the request personally in Italian, and a day later, usually, a messenger is sent to your home who will bring along the permission-card. If you want a permit for the Palatine or the Forum, you must go to the "Ufficio Scavi," which is located quite near the church San Francesco at the end of the Via Cavour, beside the Forum. It is a small lane, seldom shown on the maps of the Italian capital and hard to find. The address is here: Il Signor Direttore del Foro e del Palatino." Not always is the card sent to you, and you may be asked to apply for it personally a day later, after your request has been examined.

The Society of German Amateur Clubs, to which belong 96 clubs, at present, has just held its annual meeting (during June) in the ancient Bavarian city of Nuremberg. Many important questions were discussed, among which should be mentioned: facilitating inspection of dutiable goods while passing the frontiers; establishing a central quarter to examine photo-materials; fostering the native manufacture of flat films; increasing prize-contests both as regards manuscripts and pictures; furthering so-called traveling photo-collections and illustrated lectures which are to be exchanged between the numerous clubs. During the meeting there was held an exhibition of well-selected amateur pictures to which nearly all of the above clubs had contributed. Although the meeting is over, the pictorial display is still kept open for the public. An excursion to the wonderful Rothenburg an der Tauber, a picturesque little town described in PHOTO-ERA several years ago by Mr. French, himself, united the numerous members with many guests, and formed the happy ending of this year's meeting. The largest amateur club in the Empire, the Society for Furthering Photography, with

head-quarters at Berlin, is already making preparations for its anniversary this year, and a souvenir-book containing its history is in preparation. In the same city a large International Exhibition of Artistic Photograms was planned for the winter 1912-13; but I have just learned that it will be postponed to some future date, probably on account of the projected Munich Show which I have already mentioned a few months ago.

The festival-days of the Camera Club of Vienna, which celebrated at the beginning of this summer its twenty-fifth anniversary, are already over. The principal feature was an exhibition which was opened by the Grand Duke Rainer in the Royal Museum of Arts and Industry. Excellent pictures were to be seen, and the Imperial Austrian Photographic Society presented the club with a gold medal. The Wiener Photo-Club recently celebrated the opening of its new club-house. It is located right in the heart of the Danube city, at No. 16 Seilergasse. It contains a big hall for lectures and exhibitions, with accommodations for two hundred and fifty persons, a modern studio with side-light only, six darkrooms and several others for gun-printing, enlarging and other purposes; also a library, parlors and other rooms. The first undertaking in these new premises, which are strictly modern and much larger than the old quarters, was a special show of about 200 artistic gun-prints by their distinguished member, the art-photographer Franz Hollbauer. The pictures all showed scenes from "Disappearing Vienna."

As is well known, the German Empire is the center of the book-publishing world, and new books, brochures and novel literary productions are constantly appearing. Your readers will be interested, I think, in a new "Sammelwerk" (collection) entitled "Germany in Color-Photographs." The entire work will be edited by Franz Goerke, director of the Urania, Berlin, a society for natural science. Most of the picturesque spots in the fatherland—landscapes, large and small towns, country-scenes, architectural subjects, the people and what not, photographed in natural colors, will be presented in these handsomely-bound volumes. The first two volumes have already appeared, and have found delighted approval of many lovers of photography and of art in general.

American tourists, in their rush to get in the largest possible number of sights in a day—and most of them try to "do" this immense city in two days—seldom realize that their own great, magnificent country is equaled by others, even in old Europe, with regard to commercial and industrial importance. In the field of advertising, too, the United States has rivals. One needs only to glance through the universally-popular comic weekly, *Die Fliegende Blätter*, to appreciate the novelty and expressiveness of ideas which characterize German advertisements, including, particularly, the photographic firms. Voigtlander & Son, lenses and cameras; Agfa, photographic chemicals; Carl Zeiss, Tessar lenses and binoculars; Ica, cameras; Kodak, Ltd., cameras, films and papers; Ernemann, cameras, and C. P. Goerz, Trieder Binoculars, are showing considerable ingenuity and resourcefulness in their advertisements, which appear in the daily and weekly press, and in their regular publicity in the photo-journals.

### Rise in the Cost of Platinum

THE price of platinum has recently gone up from \$622.00 to \$652.70 per pound. On January 1, 1910, the cost per pound was \$427.75, and an extraordinary rise followed soon after. Photographers who use the platinum process largely, have had good reason to note the advance, which the public, doubtless will pay.

## LONDON LETTER

CARINE AND WILL A. CADBY

THIS is the heyday of the camera and everyone is busy: some are already away searching for subjects abroad, while others are rediscovering picturesque bits of England, but all are determined that the autumn-harvest of photography shall be ripe and good. There are those who maintain that, until we have gauged the possibilities of our own country, we should not roam abroad, and to whom we should like to quote Kipling, "he nothing knows of England who only England knows." And just now, after having seen pictures, such as Mr. J. Dudley Johnson showed at the Royal Photographic Society the other evening, one feels that the only place to go with a camera is Lombardy, and that the only palaces worth seeing are those of Venice.

Mr. J. Dudley Johnson is a well-known Liverpool worker and showed some interesting work a year ago, when the London Secessionists broke out in a little show. We are disappointed that it seems not to be repeated this year—summer; for, although it was not quite as bizarre and out-of-the-way as one expects from Secessionists, it was a stimulating little show, and among its members are those whose progress is interesting. Edvard Steichen is a member, and one is always interested to see what he is doing. There is Malcolm Arbuthnot also, who certainly does not stick in one place, as do so many of our fraternity. By now he has probably something new to show us, so we hope a Secessionist show will materialize later on.

The American exhibits are due at the London Salon (5A Pall Mall E.) on August 21. This year we hear there is to be a great show of color-work. No autochromes or transparencies will be accepted, but there will be examples of multiple-gun, colored bromide, gravures printed in color and carbons. Some very striking work already has been received from Vienna which the committee is making a strong feature at the show. Photographers here are keen to see these examples, for we must own that, up to now, nothing very convincing has been effected by introducing color into camera-work. Color is such a subtle, illusive factor and needs so many years of study, if not, indeed, a highly-developed color-sense. Still, if the London Salon is going to show this work, we need not feel skeptical or pessimistic; for, even if not entirely satisfactory from every point of view, it is bound to be original and progressive.

Rumor also tells us that M. Demachy and the French school will be well represented. The Internationality of the London Salon is always rather pronounced and we Londoners should feel proud that such famous continental photographers are willing to send their work. That this is appreciated by the general photographic public, there is no doubt; also that it greatly stimulates British workers.

There are seven new continental members this year, including Rudolph Eickemeyer, the well-known pictorialist from New York; but the work of the late Benedict Herzog will be missed, as well as the cheery presence of Snowden Ward, who hardly ever failed to put in an appearance on "Press and Private Views."

Punch's advice to those about to marry was: "Don't." Mine, to anyone about to start photography is: "Do"; because, given average gumption in the beginning, everything is made so easy nowadays that it is difficult to go wrong. Apropos of this, friends of ours, a married couple, with two pretty little children to photograph,

have lately bought a half-plate camera. They also invested in one of the latest and simplest books on photography for beginners, that published by *Country Life*, and written by Ward Muir, although his name is not on the cover. Well, we have examined their very first dozen of exposures, or rather the P.O.P. prints from them, and find them technically well-nigh perfect. When we asked how it was done, they answered, "We went *exactly* by the book." Apart from the compliment this is to the lucidity of the manual, it demonstrates the point we wish to make, namely: that any person of average intelligence can easily, and at once, master the initial intricacies of photography. So doubters should start right away to work.

Since our last letter, we have made some exposures on the New Hydra plates. As readers may remember, it is maintained that they cannot be overexposed, although the makers insist on a special developer if the exposure has been more than forty times that technically called correct. We were content to confine ourselves to the ordinary developer (pyro soda with a great deal of bromide) and indulged only moderately in overexposure. Under these conditions the plates certainly worked very well. The large quantity of bromide appears to have a marked controlling-power; for a portrait that was given eight seconds' exposure and developed with the full quantity of bromide had all the appearance of a correctly-exposed negative, while another, taken in exactly the same lighting and at the same time, but developed with very little bromide, showed all the signs of hopeless overexposure. The correct exposure was one third of a second, so the negative that developed cleanly and brightly was given twenty-four times the right exposure. This simple, little experiment will serve, as well as a more scientific effort, to demonstrate the particular quality claimed. At the same time, as far as the beginner is concerned, these plates are by no means a short cut out of his troubles but more likely to encourage carelessness in calculating exposures—a bad photographic habit that leads to all kinds of difficulties. No doubt, however,—for some of us they have their uses,—there may be times when it is impossible to get a correct idea of exposure, and another advantage they possess is that the highlights do not get blocked up, so the scale of gradation is long.

After being accustomed to work only with orthochromatic plates, the portraits made with Hydro plates were a bit of a shock, the rendering of the flesh being a little harsh and unusual. If they could be made only in an ortho-variety, we shall certainly try them again for portrait and landscape work.

We have just had an invitation to a one-man show of photographs at the Goupil Gallery in London. The photographer is Mr. Malcolm Arbuthnot, so it is bound to be a most interesting exhibition. Mr. Arbuthnot has been devoting much time to portrait-work and at his show will be portraits of most of our well-known modern painters; as, for instance, Sir Laurence Alma-Tadema, Frank Brangwyn, Sir E. J. Poynter, William Rothenstein of London, Archibald Browne of Toronto.

### Enlarged Negatives

MAKE a silver print on glossy P. O. P., shading it and printing in clouds, so as to get as nearly as possible the effect which is wanted. This is then toned and fixed and, after being washed, is squeegeed face downward upon a piece of glass, and then this glass, having been carefully cleaned, is fastened up, and the picture as seen through it is simply copied the size desired. There is no grain noticeable in the large finished prints. — [*First Annual, California Camera Club.*]



# OUR ILLUSTRATIONS

Edited by WILFRED A. FRENCH

AMONG the numerous marines at our disposal none seemed more appropriate and satisfying than the pictorial combination of rock and surf by Mrs. E. E. Trumbull, which embellishes the front cover. Although it is one of the artist's earlier efforts, of the year 1904, this arrangement of sturdy coasts, foaming waters and racing clouds speaks ingratiatingly of cooling sea-breezes. The picture won the first prize in our "Marines" contest of 1904. There are no data; yet high technical merit from first to last is strikingly manifest.

The frontpiece, together with two other prints by the same artist, pp. 71 and 73, illustrates a method of double lighting which is generally considered a violation of art-principles, but which Carl Semon heartily approves. He argues his case on page 71. If well done—as we are forced to admit—these unconventionalities justify their being. In music, consecutive fifths and abrupt changes of key used to be regarded as barbarous; but progressive composers, notably Richard Wagner, have made them legitimate. Thus with innovations in art. Carl Semon is a master-pictorialist and convincing in his arguments as expressed by his work. No data, except for the frontpiece: 11 A.M.; fair (diffused) light; 8 x 10 camera; Voigtländer & Son's Heliar; 12-inch focus; F/5; 20 seconds; Seed's 8 x 10 x 26; Ortol; Platinum Japine.

As has already been explained in this and the preceding issues, the ability to comprehend the source of illumination of a portrait by photography is claimed by nearly every craftsman. To test this boasted power of the rank and file of professional portraitists has long been the desire of Morris Burke Parkinson, the eminent Boston practitioner. That at least one worker will succeed in designating the actual source of lighting of each of Mr. Parkinson's six portraits, pp. 55, 56 and 58, is not doubted; but how much of this declaration is guess-work, and what proportion the result of positive knowledge, may not be determined by the tribunal. For the present, at least, let every one enjoy these charming characterizations of childhood—five of them, the sixth portrait being a stately, dignified profile of a woman. The lighting in all of them, whether daylight in the studio or in the home, or flashlight, as well as the pose of the figure, betrays the power of a master. No data were given; indeed, they were not requested in the circumstances. Elsewhere in this issue will be found a few remarks by Mr. Parkinson in regard to this unique and instructive contest.

The seasonable picture by Dr. Ruzicka, page 59, represents but another phase of this artist's uncommon versatility of perception and expression. His individuality, as demonstrated by the use of soft-focus lenses, is marked and pleasing, be his theme what it may. Nevertheless, our friend does not appear to have composed his beach-picture with the care which marks his woodland-scenes with figures, such as appears in another place of this issue.

Rockaway Beach, with the natural gaiety and distracting hubbub of a swarm of bathers, is not conducive to thoughtful, deliberate pictorial activity. No data.

The three circular pictures preceding the Editor's little story, page 60, depicts scenes connected with the military spectacle "Trooping the Colors." The first represents the arrival of the General Staff; the next,

the conclusion of the review, H. R. H. Prince George (now the reigning sovereign King George V) and his consort, Mary, Princess of Teck, leaving the grounds; the third, the Prince of Wales (the late King Edward VII) advancing with his royal uncle, His Grace, the Duke of Cambridge, and followed by the members of his staff.

That the results of the first Kodak were not, and are not to-day, to be despised, may be seen by the inspection of twelve selected from a collection of nearly two hundred prints, the product of two roll-films. They are reproduced from original prints measuring 2½ inches in diameter. The subjects from left to right are, No. 1, Approach of the Grenadier Guards; 2, Old Gate at Canterbury; 3, Passing the Reviewing-Stand; 4, Old Domiciles in Canterbury; 5, Canterbury Cathedral; 6, Old Norman Portico; 7, Tomb of Napoleon; 8, Crossing the English Channel; 9, Riding an Egyptian Donkey, Paris Universal Exposition, 1889; 10, In Cologne; 11, Base of Eiffel Tower; 12, Rock of the Lorelei.

They are all snapshots made at a uniform exposure of about 1/25 second, excepting, of course, No. 5, 60 seconds, and No. 7 about 10 seconds, Kodak resting on the edge of the circular, marble enclosure and steadied by a hand on each side. This last, the Editor thinks, was something in the line of achievement.

To prove his contention that the business man may derive considerable pleasure from the use of a camera on his outings and business-trips, Mr. Riley evidently displayed a number of prints of his own making. Naturally enough, only such subjects were shown which were attractive and possible to be made after a "little practice." A few of these pictorial arguments accompany the author's story. Needless to say, they are specimens of full-fledged ability to manage a photographic equipment—from the selection of the picture to be taken to the completed print, which shows that a writer on practical photographic subjects should be a sound technician. Data:

"Bob," page 64; 3A F. P. K.; 3¼ x 5½; R. R. lens; 6½-inch; U. S. 4; May; 11 A.M.; sunlight; 1/25 second; Kodak film; tank rodinal. "Old House," page 65; Eastman plate-camera 4 x 5; R. R. lens; 6½-inch; U. S. 16; May; noon; sun; 1/5 second; pyro tank. "Under the Oaks," page 66; 3A F. P. K.; U. S. 4; Jan.; 11 A.M.; sun; 1/25 second; Kodak film; rodinal tank. "June Symphony," page 67; 5 x 7 Blair view-camera; Voigtländer & Son's Euryscope; 10½-inch; F/6; June; 10 A.M.; sun; 1/25 second; 5 x 7 Cramer Crown; Rytol. "Old Sea-Captain's House," page 69; Eastman plate-camera 4 x 5; R. R. lens; 6½-inch; U. S. 8; May; 10 A.M.; hazy sunlight; 1/5 second; film-pack; pyro tank. All these prints on P. M. C. Bromide.

Pictures by G. R. Ballance are always welcome. His is the technique that captivates, for it is associated with discriminating taste and artistic perception. It is the golden mean, like the good, popular music of Sullivan, Raff and Herbert. Mr. Ballance is extremely industrious. His subjects are now numbered by the thousand—the results of excursions throughout Switzerland, into Tyrol, Italy and the Riviera. He uses virtually one equipment—a half-plate camera, a Goerz Daguer lens and he makes his prints on W. & C. rough platinum paper. The great tourist-world is his best customer.



Hence he maintains a style of artistic workmanship which has made his reputation and is an unflinching source of revenue.

Among the successful prints of the competitive exhibit by members of the Bedford Branch Y. M. C. A., Brooklyn, was "Bronx River," by A. E. Huntington, presented on page 76. For details see July PHOTO-ERA. The print was a 12 x 14 bromide and it carried extremely well. The design is animated and impressive, with considerable pictorial beauty. The reach of perspective is admirable, and a satisfying feature of the composition is its superb foundation—a foreground of interesting solidity. The meager data: 4 x 5 Serooco camera; Goerz Dagor; 6-inch focus; light-fiber No. 3.

The circular picture, page 78, represents the Prince of Wales (the late King Edward VII) with the Duke of Cambridge at his right, and followed by the members of his staff. A few moments later occurred the episode related by the Editor. The Prince of Wales graciously posed for him, so did the Duke of Cambridge, but in a moment of confusion the Editor failed to secure the prizes by omitting to wind up the first of these two important exposures. This deplorable fact was not revealed, however, till several months later. The half-tone was made from an 8½-inch enlargement on an Eastman glossy bromide paper. Other data: Queen's birthday, May 24, 1889; forenoon; No. 1 Kodak (of the year 1889); fixed focus double R. K. lens; about 1/25-second exposure; Eastman stripping-film.

How to improve a picture by trimming is a subject with which every pictorialist is familiar. The Editor, too, has seen prints which deserved to be trimmed until nothing was left. C. C. Hollis, who won the second prize in the Beginners' Competition, "General—Outdoors," last March, for a landscape which showed a praiseworthy degree of pictorial and technical ability (reproduced in that issue), contributed a marine of unusual merit. Willing that others, besides himself, should profit by any friendly criticism of its pictorial shortcomings, Mr. Hollis submitted the print to the trimming-process by the Editor, who was able thus to obtain three satisfactory pictures. When this worker shall have added to a flawless workmanship, artistic perception and feeling, he may safely ignore the Beginners' Contests and participate in the regular competitions of the Guild. Data: title, "The Day's Adieu"; October 15; 5.30 p.m.; 1/5 second; Seed C. V.; pyro; Professional Cyko print.

### Our Monthly Competition

To express the tender message of spring by photography is not so easy as it may seem. Some extremely beautiful pictures of this most poetic of seasons have been made with the camera; but, on account of the soft delineation of detail, the precise character of the scene was not manifest, and a title suggestive of autumn would not have appeared inappropriate. For this reason not a few "Spring-Pictures" failed to obtain recognition.

In Oliver T. Waite's picture, page 80, there is positive testimony of the spirit of the most welcome of seasons as expressed by clear sunshine, early leafage and young flowers. There's a freshness and lucidity of light which pervades the woods at no other time, and the picture rejoices in the simple title of "Spring in the Woods." Data: 4 x 5 Polychrome plate; 10-inch single lens; 4 x 5 Velvet Nepera print.

The charming composition, page 81, is easily recognized as the product of a real pictorialist, one actuated by pure love of the beautiful and refined feeling. With true artistic instinct the artist—Dr. Ruzicka—has placed the center of interest at the proper distance from the middle of the picture and given it due emphasis.

The beauty of the landscape is enhanced thereby, albeit not so insistent as the principal objects that engage our attention. Scattered glimpses of sky and reflections in the water, which are usually distracting and disturbing, here do not mar, but harmonize quietly with a restful ensemble. And the picture speaks of spring in no uncertain voice. If one wishes to analyze the two figures, which form a striking and beautiful, if not the chief, note in the picture, one will see how easily and fittingly they take their place, and that the position and the costume, even the braids which fall down their backs, conform to a well-thought-out scheme of tuneful harmony. Data: May; 4 p.m.; sunny; 8 x 10 view-camera; rear combination of No. 1 Verito lens; 14½-inch; F/8; 3 times ray-filter; 1/4 second; 8 x 10 Orthonon; Rodinal; 7½ x 9½ rough American Platinum print.

"The First Signs of Spring," page 82, is a more practical interpretation of the theme. A little cramped at the left and too much space at the bottom; but with about three-quarters of an inch trimmed off the bottom, the picture would be better balanced. The separation of planes is well graduated and the general technique excellent. The boys' occupation and appearance contribute largely to the development of the theme. Data: April 1; bright; Turner-Reich Anastigmat; F/6.8; 8½-inch; full opening; Standard Orthonon; 1/50 second; pyro-soda; 4¾ x 9 P. M. C. bromide; Rytol Tabloid developer.

A quite delightful portrayal of spring in England is Mr. Saunders' entry in this contest, page 85. While not nearly so assertive in presenting the season's characteristics as the other pictures, this essay conveys its message in a subtle, insinuating tone. The pictorial interest is diffused, although the eye is inclined to linger lovingly on the little sheet of water with its irregular reflections and patches of vegetation. No data.

"Spring-Blossoms," page 84, is filled with sunlight, although it is unevenly balanced. The rapid falling-off in illumination at the sides may be due to a technical fault. The introduction of clouds saves the sky from monotony and carries the eye above the tree-tops. Data: May; 3 p.m.; diffused light; 4 x 5 view-camera; R. R. lens; 6¼-inch; F/8; three times color-screen; 1/25 second; Polychrome plate; pyro tank; print, aristo carbon sepia with salt bath.

GUILDERS who are subscribers to PHOTO-ERA or who buy it regularly of the dealers are the only persons who are entitled to the full privileges of the Round Robin Guild: Print-criticism; Answers to Queries; Monthly Prize-Competitions, etc., as explained in July issue.

### New Rodenstock Catalog

WE have received what is probably the first comprehensive and attractive catalog of Rodenstock lenses issued in the United States—a thoroughly American production. The outward appearance of this catalog, which measures 7½" x 10½", is strikingly unique, being printed on stiff, gray covers in black and silver inks. The contents comprises thirty-three pages, and consists of practical suggestions regarding lenses and their use, accompanied by beautiful halftone illustrations from photographs made with the Rodenstock lenses, which appear to be highly desirable for every phase of photography, including all classes of outdoor work and indoor portraiture. Text and picture-space are also devoted to the several types of Rodenstock lenses, a high-class German Reflex Camera and several well-known high-speed shutters. There are also four pages of testimonials in favor of the Rodenstock lenses.

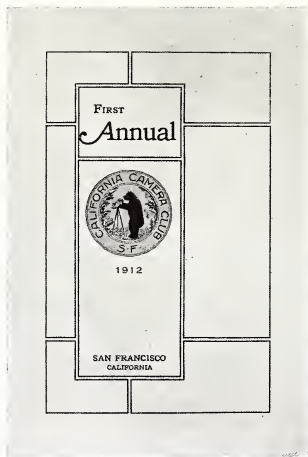
This handsome catalog is issued by the sole American agents, Kreps & Stelling, of Augusta, Ga.

# NOTES AND NEWS

Announcements and Reports of Club and Association Meetings, Exhibitions and Conventions  
are solicited for publication

## An Artistic Annual

It is the custom of camera clubs of the live sort to issue, during the season, monthly announcements of their activities. Some clubs publish an annual, usually a small brochure of a design showing considerable taste and individuality, like the one of the New Britain Camera Club, the unique cover of which was reproduced in PHOTO-ERA for November, 1910.



It remained for the California Camera Club, San Francisco, to eclipse all efforts along this line, the projectors having in mind, no doubt, the great annuals of the Photographers' Association of America. Although not quite so large and sumptuous as the de luxe editions of 1910 and 1911, the *First Annual* of the California amateurs is conspicuously artistic and practical and, as a whole, equals the handsomest professional annual, state or national, ever issued. The format is  $6\frac{1}{4} \times 9\frac{1}{4}$ . It has a flexible, mode-tinted cover enclosing a book of 64 pages on finely-pebbled paper of a little lighter shade which, with the text and engravings printed in black, presents a pleasing and refined appearance. The contents consist of articles on important practical topics by club-members, viz., H. D'Arcy Power, M.D., Maude E. Chase, H. E. Poehlman, Edw. H. Kemp, H. S. Hoyt, W. H. Rahe, E. W. Binkley, Mrs. Edw. H. Kemp, Louis J. Stelham, Capt. C. F. Armstrong, O. V. Lange, E. A. Cohen, Capt. Robert H. Fletcher, and Jessie T. Bonfield, which are ably illustrated by them. This is followed by a complete list of members, a series of favorite formulae and a number of practical hints. There is also a fair

amount of photographic and general advertising, the income from which the chief editor candidly admits covered the cost of publishing the annual.

The officers of the club are as follows: Edw. H. Kemp, pres.; H. H. Tracy, first vice-pres.; E. L. Foucar, second vice-pres.; C. Willard Evans, sec.; H. E. Poehlman, corres. sec.; A. B. Currier, treas.; and J. P. Zipf, librarian.

Too much praise cannot be given to the editors, Mrs. Maude E. Chase and Mr. H. S. Hoyt, for the taste and judgment so brilliantly demonstrated.

Fortunately for those interested, copies of this exemplary annual will be sold at 25 cents, or 30 cents post-paid, by the secretary of the club, at 833 Market Street, San Francisco, U. S. A.

## The \$10.00 Lighting-Contest

ASIDE from the pecuniary reward attached to it, the PHOTO-ERA Lighting-Contest, now in progress, is creating considerable excitement among the craft. The professional experts who pride themselves in their ability to distinguish a portrait made by daylight — whether in the studio or in the home — from each other or from one made by flashlight, now have a chance to show their accumulated knowledge.

PHOTO-ERA will pay the sum of ten dollars to the professional photographer who will determine correctly the character of illumination of each of a set of six portraits by a well-known professional artist — Morris Burke Parkinson — from their halftone reproductions printed in this issue. Each portrait represents only *one* source of lighting, viz., daylight (home or studio) or flashlight, and not a combination of both. Among the advertising-pages will be found a coupon, which the competitor must detach, fill out and forward to the Lighting-Contest Editor before Oct. 1, 1912, after which date no more answers will be considered.

The winner will be determined as follows: At a convenient time before October 3, and in the presence of a trustworthy committee, including Mr. Parkinson and the Publisher, all the letters, just as they were received, will be placed in a post-office bag of regulation size, shaken up and one letter at a time withdrawn and opened. The first letter drawn which contains the correct answer shall be entitled to the award. The remaining answers will be classified and published.

The Publisher pledges his word that all knowledge concerning these portraits will be strictly withheld by Mr. Parkinson, even from the Publisher, until the winner shall have been determined. The actual drawing will be done by a little child.

To the Editor PHOTO-ERA:

DEAR SIR, — In reference to the contest which you are inaugurating in the present (August) issue of your valued magazine, I should like to say a few words. The six portraits, which I am sending you, represent three kinds of lighting — Studio, Home (window), and Flashlight. You are asking the photographers of the country to differentiate — not by guessing, but by the exercise of their best knowledge and acumen — between these three styles of lighting, and to indicate to you their decision

on a signed coupon which you furnish in the magazine. In advance of your receipt of the answers, I wish to make a little prophecy. The professional photographer will come closer to the correct answer than the layman. The latter will be all at sea. The photographer will possibly have certain characteristic signs by which he may be guided to some extent to a correct solution. But in spite of this, I wish to go on record as predicting that the result will prove that the difference cannot be told with any certainty. Some one, of course, will give the correct answer and get the ten dollars. In fact, I presume several will give the correct decision. But if ten or twenty give a correct solution and two or three hundred fail to a greater or less extent, my present opinion will be justified, viz.: that the method of lighting cannot be told. It would need at least a majority to be correct to establish the converse of this proposition. If it should turn out that way, I will change my view and admit that the three different lightings can be recognized and picked out with fair accuracy by studying the resultant positive.

Respectfully,  
*Morris Burke Parkinson.*

Walter Zimmerman



It is with sincere regret that we announce the death of Walter Zimmerman, of Philadelphia, on June 16, last. Mr. Zimmerman was widely known as a pictorialist, and his work received high recognition, not only in this country, but in art-circles in Europe. He was an excellent technician and an acknowledged authority in pigment-printing, and was also the author of several treatises on this subject. He was a valued contributor to the photographic press and his pictorial work was often seen at important exhibitions. He was a man of original ideas and a fluent talker upon his favorite topic. Mr. Zimmerman had been selected by the National Photographic Association to demonstrate the process of gum-pigment-printing at the Philadelphia convention. He was in his fifty-eighth year, when he succumbed to pneumonia.

### The National Convention

As the mid-summer issue of this magazine makes its appearance, the great National Photographic Convention will be well under way. Obviously, advance notices in this issue of this important occasion are no longer seasonable. The numerous manifest attractions of this annual meet have been dwelt upon fully in preceding issues; and events will show that the proceedings of the Philadelphia convention have surpassed in scope and brilliancy all that was promised. The doings of the master-experts will be chronicled in our next issue.

### The Illinois College of Photography

Mr. FRANK CHAMPION, student of 1906, who last summer sold his studio at Long Beach, Cal., and took up the profession of aviator, was instantly killed at Seattle, Wash., last month by a fall in his machine.

Mr. Alex. Nicholoff, who recently finished his course, has opened a studio in Rochester, N. Y., and will do all his operating by flashlight.

The College Camera Club held a reception and exhibit at their rooms last week. Mr. F. Kuusilä was host for the evening and gave the guests a splendid opinion of Japanese hospitality. The contest-prizes were won by Miss Rhoads, Miss Moss, Mr. Lyons and Mr. Kugler.

The students who attended the International Engravers' Convention at Boston returned very enthusiastic over the meeting, the hub's beautiful suburbs and its hospitality.

A number of students and the faculty attended the National Convention at Philadelphia in July and reported it a grand convention.

Mr. and Mrs. Clarence I. Brown, who finished the photographic course in May, will take up special work at the Art-Institute of Chicago for about six months, after which they will open a modern studio in some western city. Their display of graduation work at the college was the largest and finest set of samples that has been seen there for a long time. It consisted of over 250 large prints.

### Formula for Edinol-Hydro

For orthochromatic plates and films or developing out papers. Stock solution.

Water to make	16	ozs.
Edinol	60	grs.
Hydroquinone	60	grs.
Sodium sulphite, dry	6½	drs.
Potassium carbonate, dry	1½	ozs., 15
Potassium bromide, 10% solution	½	dr.
Oxalic acid	3	grs.

For paper, take stock solution, 1 oz., water, 4 ozs.

For plates use 6 ozs. of water.

For non-halation plates, use 8 ozs.

For tank, use stock solution, 1 oz., water, 15 ozs.

Time, 15 minutes at 65 degrees. — *Maude E. Chase.*

### Formula for Metol-Pyro

COMBINES the desired qualities of metol and pyro and gives an ideal negative.

A. Water	12	ozs.
Metol	100	grs.
Sodium sulphite, dry	90	grs.
B. Water	12	ozs.
Oxalic acid	2	grs.
Pyro	28	grs.
Sodium sulphite, dry	112	grs.
Potassium bromide	6	grs.
C. Water	12	ozs.
Potassium carbonate	225	grs.

For use, take water, 3 ozs., A, 1 oz., B, 1 oz., C, ½ to 1 oz.

This developer can be used repeatedly by adding a little fresh as required. Keep used developer in separate bottle. As metol gives softness and pyro contrast, vary your solutions A and B to suit the development you wish to attain. — *H. S. Hoyt in The First Annual.*

## \$5577 In Three Cash Prizes

First Prize, £1000 (\$4850.00)

Second Prize, £100 (\$485.00)

Third Prize, £50 (\$242.50)

THROUGH the courtesy of the Eastman Kodak Company we are enabled to present to our readers full details regarding one of the greatest, if not the greatest, photographic competition ever instituted.

The prizes are in cash, and munificent in amount; the competition is open to the world, and the conditions are such that the photographs must all be made in the pleasantest of circumstances, and the novice standing an equal chance with the expert.

The *London Daily Mail* is one of the recognized institutions of Great Britain and has an enormous circulation. It has lent its powerful aid to many worthy enterprises and has instituted this contest to stimulate an interest in the out-of-doors and amateur picture-making.

This contest, open to the world, is called "The Best Holiday Competition," using the word "holiday" in the same sense as we employ the word "vacation."

The first prize is £1000, the second prize £100, and the third prize £50, or an aggregate of \$5,577.00 in our money.

The following are the Rules of the Competition which competitors are advised to read carefully and keep for reference:

1. — Each competitor to submit a set of twelve photographs of a particular holiday. In case of more than one holiday, a competitor may send in a set for each holiday.

2. — A set of photographs must be sent in within twenty-one days of the completion of a particular holiday. The completion of the holiday is the date of returning home.

3. — The last date for receiving photographs is October 31.

4. — Only photographs taken subsequent to May 15, the date on which *The Daily Mail* first announced the scheme, are eligible.

5. — For the purpose of the competition a holiday is defined as a bona fide holiday of not less than seven days' duration spent anywhere.

6. — The photographs submitted need not all be taken by the competitor. They must, however, be taken by members of the party with whom the holiday is spent.

7. — Competitors enter on the distinct understanding that the sole copyright of the photographs for which prizes are awarded is vested in *The Daily Mail*.

8. — The Editor reserves the right to reproduce in any publication any photograph sent in for competition.

9. — Photographs should not be sent in loose. They may be pasted on a single sheet of, say, cartridge paper, or, preferably, in an inexpensive album.

10. — No photographs will be returned to competitors.

11. — No responsibility will be accepted in the event of any entry misarrying.

12. — With each entry the make and size of camera, and also the make of film or plate and printing-paper, must be given.

13. — Competitors must give their full name and address, age (if under twenty-one), and inclusive dates of holidays.

14. — The scene or incident photographed must be described in a few words under each picture.

15. — If necessary, the winners may be called upon by

the judges to submit proof that their photographs comply with the rules.

16. — The decision as announced by *The Daily Mail* will be final.

17. — Photographs must be addressed,

"BEST HOLIDAY,"  
Carmelite House,  
Tallis-street,  
London, E. C.

In the choice of the camera as the medium through which the best vacation is to be recorded an unusual response is at once assured. It will appeal strongly to the thousands of people who already possess cameras and who have tasted the delights of keeping a picture-record of vacation-time.

The conditions in this competition are, indeed, wide. The sort of pictures that will win are those that will cause every one who sees them to remark, "What a good time you must have had."

The whole aim should be to show how you enjoyed yourself.

Neither technical skill in photography, ingenuity in choosing a novel vacation, nor even an expensive vacation are necessary for success.

You are offered these prizes to prove practically that you had a happy vacation.

You may have enjoyed your vacation more than any one you ever had, but your pictures must tell why.

They must be so full of human interest that any stranger viewing them will exclaim, "What a splendid time they must have had."

The judges in this competition are not going to be photographic experts. They will be men and women of the world who, though they may be influenced slightly by bright, clean prints, will not put photographic cleverness before human interest and freshness of thought.

For that reason a set of prints showing picnic parties, bathing- and boating-scenes and the like, will take precedence over a set showing merely the famous sights of any one section of the country.

With such a wonderful and beautiful part of the world as ours, and with our interest as a people in all that pertains to the out-of-doors, to say nothing of our devotion to picture-making, we should without doubt bring one or more of these prizes home to the United States.

Remember, there are absolutely no restrictions as to cameras, plates or papers used, you may have your pictures finished by a professional if you wish, and also that the merest novice in picture-making may win, as it is the stories the pictures tell that counts.

Your set of pictures must be in the office of the *London Daily Mail* by October 31, 1912.

The awards are well worth while and the pleasure attached to the making of the pictures is equally great.

Let us have a big representation from this country and bring home the prizes to the U. S. A.

### The Secrets of Kinemacolor

THE increased popularity of Kinemacolor, or motion-pictures in the colors of nature, does not seem to bring with it a corresponding degree of intelligent comprehension of the process, although the lecturers of the exhibitions take the trouble to explain the modus operandi, without, of course, going into the scientific principles which are involved. Yet, persons who have attended the wonderful Durbur show repeatedly, insist upon calling it "Colored Photography," "The Coronation-Process," and by other nonsensical terms. Whatever principles of physics and optics are involved in this re-



markable phase of Kinematography, they are virtually secrets so far as the general public is concerned. It differs much from ordinary motion-pictures.

The kinemacolor camera, as finally worked out, is similar to that used for ordinary black and white work, except that it is built to run at twice the speed (thirty-two instead of sixteen exposures per second). Its essential difference is that it has a rotating color-filter placed between the lens and the shutter. This filter consists of an aluminum skeleton wheel, having one segment filled in with red-dyed gelatine and a similar one filled in with green-dyed gelatine, and it is so geared that the exposures are made through the two filters alternately. The negative films consist of images in pairs, one being the record of the red and the other of the green in the object photographed. In the kinemacolor projector the two pictures are *not superimposed* on the screen at the same moment, but the picture is projected first through the red and then through the green filter at the rate of thirty-two pictures per second. The principle of what is scientifically known as "persistence of vision" is thus applied to the motion color-photograph; in other words, the retina of the eye retains the red image sufficiently long to enable the apparatus to replace it with a green image and another red before the first image has faded from the vision. The eye does the actual blending of the colors.

### Threatened Destruction of a Famous Beauty-Spot

It is reported that a hotel-keeper of Peschiera, on Lake Garda, Italy, intends to erect a large hotel at San Vigilio, a point of land on Lake Garda, reputed to be one of the loveliest spots in the world, and is the subject of countless photographs from every possible point of view. As the owner of the property, Count di Brenzone, is unwilling to sell the land for the purpose of speculation, the projectors of the scheme have taken steps to obtain from the Commune of Garda a location for their hotel on the shore and over the waters of the lake. In view of this threatened vandalism the artists of Italy, headed by Dall'Oca Bianca, have, as a body, sent the following telegram to the National Director of Fine Arts of Italy at Rome:

"The shore of Lake Garda at Cape San Vigilio, that tongue of land which, through the co-working of Nature and art, is now one of the most beautiful spots in the world, is threatened with destruction by the greed of inappreciative speculators. We beg for an active agitation to preserve intact the characteristic beauty of this bit of Italian territory."

### A New Method of Photographic Printing in Three Colors

The novelty of this process — described by Leiber in the *Photographische Rundschau* — consists essentially in printing the yellow and blue colors on a so-called uncoated gaslight-paper, and the red by applying the gum process over them. The method of operation is as follows: A black silver positive is made on a gaslight-paper with the blue-filter negative. This is fixed and washed and then bleached with Eder's solution of potassium-ferricyanide (red prussiate of potash) and lead nitrate, which changes the silver print to lead ferrocyanide, forming the basis of the yellow print. Of course, all negatives employed must be furnished with the register-marks required for three-color work. The colorless lead-print is washed and dried, coated with the ordinary blue-print solution of ferrictrate of ammonium and again dried. It is now accurately registered under the red-filter negative and printed by photometer scale,

which gives a feeble blue image over the lead print. It is now placed in the usual red prussiate solution which at once brings out the blue ferrictrate image. After a good rinsing the print is immersed in a solution of bichromate, which changes the underlying lead image into yellow chromate of lead. The result now is a yellow-ground print with a blue picture printed over it. After the bichromate is well washed out, the print is dried and a coat of bichromated gum-arabic colored red is applied, dried, printed under the green-filter negative and developed like an ordinary gum-print. As the pictures often have a reddish cast, to correct this and strengthen the shadows a gum-printing in blue may be made over the red, so printed as to give a hard effect, which strengthens the shadows without affecting the middle tones.

### A Photo-Literary Gem

WHAT is probably the most novel and effective form of publicity seen in recent years is the tiny, attractive, brochure, 6.5 x 9 cm. (2 $\frac{3}{4}$  x 3 $\frac{1}{2}$  inches) issued by the Ica Company, and called "Streifzüge durch Rothenburg o.d. Tauber," or "Trips through Rothenburg above the Tauber." The author, Johannes Noack, describes his early impressions of this quaint, old town, and, inspired by the wonderful ease with which a tourist can obtain a collection of camera-records of his travels, tells how, provided with a small pocket-camera, he revisited this paradise of camerists, sought out the delightful, picturesque objects and photographed them, one by one. His descriptive style is absolutely fascinating, and the reader is impelled to follow the author to the end, without realizing, however, the ultimate object, which is to call particular attention to the extraordinary merits of his little camera — a very clever and highly-successful advertising-ruse. The little book contains a dozen excellent reproductions of pictures made with the author's miniature camera, which comprise beauty-spots of Rothenburg, and several portraits.

Copies, at 25 cents each, can be obtained through Max Meyer, 18 West 27th Street, New York.

### One Hundred Dollars a Print

READERS of PHOTO-ERA have frequently heard that some of the advanced pictorialists have received as much as fifty dollars and even one hundred dollars for a single print. These boasts have been circulated very extensively and, upon investigation, we have found that some of them have been idle reports, mere myths, although there is no doubt that one hundred dollars has been paid for a single photographic print of unusual artistic merit.

But **one hundred dollars** in cash will be paid for the print best suited to the purposes of a manufacturing firm. The details of this announcement will be found in the advertising-pages of this issue.

Before accepting this advertisement, the publisher assured himself that most honorable methods would be adopted by the advertiser in handling prints sent to this contest and in their negotiations with the makers. This contest should stimulate all those of a pictorial bent and originality of ideas. The contest is open to every photographic worker without restriction.

It is sincerely hoped that inexperienced contributors will be guided by the suggestions contained in an editorial on the subject printed in June PHOTO-ERA. In all cases of doubt concerning the availability of a picture, the contributor should state all the facts to the advertiser, and thus save himself any possible misunderstanding.

However, his prints will be treated carefully and returned, if not acceptable, when accompanied by postage.



# CLASSIFIED ADVERTISING

Thirty Cents per Agate Line. Minimum Four Lines. MONEY MUST ACCOMPANY ALL ORDERS. Forms Close the Fifth of Each Month Preceding the Date of Issue

PHOTO-ERA, 383 BOYLSTON STREET, BOSTON

## FOR SALE

### BARGAINS IN SECOND-HAND CAMERAS AND LENSES

7½-inch Series III, F/6.5 Cooke Lens in Wollensak Shutter.....	\$35.00
8-inch Series II, F/4.5 Cooke Lens in Barrel.....	40.00
13½-inch Series III, F/6.5 Cooke Lens with 20-inch and 25-inch extension lens.....	85.00
8¼-inch Series III, Cooke Lens in Barrel.....	30.00
8¼-inch Series II, Turner Reich Lens in Reguo Shutter.....	35.00
7½-inch Series III, Turner Reich Lens in Reguo Shutter.....	25.00
Regular Multispeed Shutter, medium size.....	15.00
3a Kodak Volute Shutter Turner Reich Lens.....	38.00
3a Kodak Multispeed Shutter Euryplan Lens Series I.....	48.00
Korona View 5 x 7 with Series I No. 2 Euryplan Lens Optimo Shutter.....	52.00
Long-Focus Reflex 4 x 5.....	30.00
4 x 5 Reflex (Old Yonkers Model), 3 Holders.....	15.00

**RALPH HARRIS & CO.**

26-30 Bromfield St., Boston, Mass.

*Returnable in 10 days if not found satisfactory and money will be refunded.*

FOR SALE — "The Art of Retouching" with chapter on home-portraiture, by J. Hubert, F. R. P. S. A.; a standard work. Sent for 50 cents postpaid. Also one copy of Photograms for 1910, \$1.25. Our price, \$1.00 net postpaid. PHOTO-ERA, 383 Boylston Street, Boston, Mass.

### INVALUABLE FOR BEGINNERS "Why My Photographs Are Bad"

By Charles M. Taylor, Jr.

Fully illustrated with faulty pictures and complete explanations. Price, paper, 50 cents post-paid. With PHOTO-ERA 1 year, \$1.65.

### STUDIO FURNITURE

Made by a Photographer

Sold by all the largest dealers. If yours does not sell it, send to us for catalog.

**C. B. ROBINSON & SONS, Grand Rapids, Mich.**

### SECOND-HAND LENSES ALL MAKES AND SIZES

Work just as well as new ones. Send for our bargain-list  
**St. Louis-Hyatt Photo-Supply Co.**  
St. Louis, Missouri

### EXPERT LANTERN-SLIDE COLORIST

**JULIAN M. COCHRANE, 209 Huntington Ave., Boston, Mass.**

## FOR SALE

THE WELLCOME PHOTOGRAPHIC EXPOSURE-RECORD AND DIARY, 1912. A complete manual of all printing-processes, developing, intensifying, reducing, etc. Full and extremely helpful treatise on exposure in all conditions, including photography at night, interiors, copying and enlarging. The exposure-calculator makes a failure impossible. Postpaid for 50 cents. PHOTO-ERA, 383 Boylston St., Boston, Mass.

## WANTED

WANTED — Zeiss-Anastigmat lens, series IIA, speed f/8, and 5 x 8 or larger. Must be cheap and in good condition. Address **H. W. HYDE, North Cohasset, Mass.**

WANTED — Young man with small capital; business knowledge; photo-technical ability; industry, and good moral principle, to take an active interest in a small but growing photographic business in New York City. Highest references required and given. Address **M. M., care 2423 Seventh Ave., New York City.**

WANTED — Snappy "human interest" photographs for newspaper reproduction; unusual pictures of children and animals; unique seashore bathing-scenes; exceptionally beautiful girls and women; "foolish season" photographs, with laughable or surprising touch; photographs specially suitable for any general American holiday. Prints must be clear and contrasty. Glossy, unmounted, black-and-whites preferred. We pay \$2 to \$5, depending on interest. Send stamps for return if not found available. **NEWSPAPER ENTERPRISE ASSOCIATION, 102 N. Fifth Ave., Chicago, Ill.**

THERE IS  
NO BETTER WAY TO GET BIG RESULTS  
FROM A SMALL OUTLAY  
THAN THROUGH THE  
CLASSIFIED DEPARTMENT OF PHOTO-ERA

### SEMI-ACHROMATIC LENSES

The lens for Artistic Workers in Pictorial Photography

Send for Price-List

**PINKHAM & SMITH COMPANY**

288-290 Boylston Street, BOSTON, MASS.

Branch Store — 13½ Bromfield Street

### THE BOYD ADJUSTABLE PRINTING-MASK. ALUMINUM

Quickly and easily adjusted to make white borders on various-sized prints. Reduce your picture to artistic proportions. Used in 6½ x 8½ Printing-Frame. Price with pad, 75c. For sale by Geo. Murphy, Inc., 57 E. 9th St., N. Y.; Havers & Fagan, 83 Nassau St., N. Y.; Herbert & Huesgen Co., 311 Madison Ave., New York.

### GRAFLEX CAMERAS AND FULL LINE OF PHOTO-SUPPLIES

Old outfits taken in part-payment. Send us 3 cents in stamps for Catalog and Bargain-List

**THE GLOECKNER & NEWBY CO.**  
169-171 Broadway, New York City

# PHOTO - ERA

The American Journal of Photography

Vol. XXIX

SEPTEMBER, 1912

No. 3

PUBLISHED MONTHLY BY WILFRED A. FRENCH, 383 BOYLSTON STREET, BOSTON, U. S. A. Entered as Second-Class Matter, June 30, 1898, at the Post-Office, Boston, under the act of March 3, 1879.

## YEARLY SUBSCRIPTION-RATES

United States and Mexico, \$1.50. Canadian postage, 35 cents | Foreign postage, 75 cents extra. Single copies, 20 cents each.  
extra. Single copies, 15 cents each. *Always payable in advance.*

ADVERTISING-RATES ON APPLICATION

WILFRED A. FRENCH, Ph.D., Editor; Assistant Editor, ELIZABETH FLINT WADE

Contributions relating to photography in any and all of its branches are solicited and will receive our most careful consideration. While not accepting responsibility for unrequested manuscripts, we will endeavor to return them if not available, provided return-postage is enclosed.

## CONTENTS

### ILLUSTRATIONS

The Apple-Girl	<i>Knapp &amp; Bro.</i>	Cover
Outdoor Portrait	<i>Wm. H. Kutz</i>	Frontispiece
Niagara Falls, Daguerreotype	<i>Anonymous</i>	102
Daniel Webster, Daguerreotype	<i>Josiah Haves</i>	103
Jenny Lind, Daguerreotype	<i>Mary Carnell</i>	105
Louis Jacques Daguerre, Daguerreotype	<i>Anonymous</i>	107
The Philadelphia Exchange, Daguerreotype	<i>Anonymous</i>	108
Daguerreotype	<i>W. S. Ellis</i>	109
Sadakichi Hartmann	<i>Howard D. Beach</i>	110
The Flat-Iron Building, figure one	<i>Arthur Hammond</i>	112
Keeping Holiday, figure two	<i>Arthur Hammond</i>	115
Silver Birches, figure three	<i>Arthur Hammond</i>	116
A Shadow, figure four	<i>Arthur Hammond</i>	117
Shinleaf	<i>L. B. Bagnes</i>	119
From my Window	<i>Morris Burke Parkinson</i>	121
Miss Moore	<i>E. E. Doty</i>	123
The Laughing Cat	<i>R. W. Sears</i>	125
Golden Rod	<i>George Alexander</i>	127
The Apple-Girl	<i>Knapp &amp; Bro.</i>	128
First Prize — Flowers and Shrubs	<i>Suisai Itow</i>	131
Second Prize — Flowers and Shrubs	<i>Mrs. Fannie Cassidy</i>	136
Third Prize — Flowers and Shrubs	<i>Harry G. Phister</i>	137
Honorable Mention — Flowers and Shrubs	<i>Mrs. Alice Foster</i>	138

### ARTICLES

The Daguerreotype	<i>Sadakichi Hartmann</i>	101
Photography as a Profession	<i>F. J. Mortimer</i>	106
Different Kinds of Pictures	<i>Arthur Hammond</i>	111
Portraiture Out of Doors	<i>David J. Cook</i>	114
Portraiture and Life	<i>F. C. Tibney</i>	118
Retouching and Improving Landscape Negatives	<i>G. T. Harris</i>	120
Pinatype and Its Practice	<i>S. Acels</i>	126

### DEPARTMENTS

EDITORIAL	129	THE CRUCIBLE	135
THE ROUND ROBIN GUILD	130	BERLIN LETTER	137
PRIZE-COMPETITIONS	132	LONDON LETTER	139
BEGINNERS' COLUMN	132	OUR ILLUSTRATIONS	140
PHOTOGRAPHIC-EXHIBITIONS	133	THE NATIONAL CONVENTION	141
PLATE-SPEEDS	133	NOTES AND NEWS	141
EXPOSURE-GUIDE	134	BOOK REVIEWS	152



OUT-DOOR PORTRAIT  
WILLIAM H. KUNZ



# PHOTO - ERA

The American Journal of Photography

Vol. XXIX

SEPTEMBER, 1912

No. 3

## The Daguerreotype

SADAKICHI HARTMANN

**A** DAGUERREOTYPE! — There it lies in its case among old papers, letters and curios. A frail encasement of wood covered with black embossed paper. We cannot resist the temptation to open it and glance at it. The clasp is loose; the old case almost falls apart. A weird tapestry-effect on the inside of the lid greets our eye, and opposite it is a gray blurred image set in a gilded frame with an oval or circular opening.

What a strange effect, this silvery glimmer and mirror-like sheen! Held towards the light, all substance seems to vanish from the picture; the highlights grow darker than the shadows, and the image of some gentleman in a stock or some lady in bonnet and puffed sleeves appears like a ghostlike vision. Yet, as soon as it is moved away from the light and contemplated from a certain angle, the image reappears, the mere shadow of a countenance comes to life again.

What is there so attractive about it? Even if we find it hanging among Stuarts and Sullys, on the wall of some old-fashioned mansion, we are sure to stop for a moment in vague and wistful thought. Is it naught but the mystery of age that attaches itself to relics of the past — the haunting smiles of persons whose originals have lain in their tombs for generations, dream-faces that call up love-led days? They look old, these daguerreotypes, as belonging to a far-remote period that has become estranged from us. But are they really so old as all that? People "in the sands of seventy" may still own some of these images that represent them as they looked in their infancy. Octogenarians may remember the incident even, when they sat for them in a room admitting blue light through colored window-panes. Blue light, long exposures of five to twenty minutes, and the shifting silvery flare of the image — those are the unmistakable characteristics of the genuine daguerreotype, its signs of authenticity. Whenever younger persons tell you that once upon a time

they were daguerreotyped, do not trust them implicitly; they are probably misinformed.

The reign of the daguerreotype was an exceedingly short one. The time following its invention was an active one in photography. One new process supplemented the other. There was the ambrotype which supplemented glass-plates for metal-plates, and the ferrotype which made it possible to make a picture on paper. Besides there were any amount of other "types," as the colotype, cyanotype, chrysotype, amphitype, chromotype, fluorotype, and behind all these loomed the wet-collodion process which was in practical working-order as early as 1851 and came into general use all over the world in the fifties. It was probably one of these more commercial processes that the younger set refer to, and in many instances they may have been merely "tintyped" — tintype being the colloquial name for a ferrotype — an amusement which, in our own recollection, played quite an important part at summer-resorts, cheap amusement-places and county fairs.

The daguerreotype was in vogue, or, perhaps better expressed, in general use for practical portrait-purposes, only in the forties and fifties. It never became really popular. By the time the process had gained recognition, it was already discarded for quicker, easier and cheaper methods. It was too expensive, painstaking and scientific a manipulation for the workman; and to sit quietly for five or seven minutes, even on the brightest day, was surely no inducement to public favor after the charm of novelty had once worn off.

This is the reason why daguerreotypes are becoming more and more of a rarity. These shining sorceries on which light plays as on moonstone or mother-of-pearl, are attracting the attention of collectors and will steadily increase in value. A daguerreotype by John W. Draper, the first American who made a portrait by this method, may bring exceptional prices at future auction sales. Professor Draper's subject was



NIAGARA FALLS

MADE IN JULY, 1850

his sister Catherine, who, with her face thickly powdered, patiently sat in the sunshine for half an hour, the time that her brother considered necessary for the exposure. The Smithsonian Institute in recent years has paid special attention to this branch of photography, and a younger generation, desirous to keep home- and family-memories alive, has become quite eager to have old daguerreotypes enlarged and reproduced. Quite a trade has sprung up in consequence. A genuine daguerreotype is surely as choice and precious an heirloom as any other, and the desire to duplicate these images is one of the few opportunities to display a feeling of reverence and ancestral pride.

In the early forties photography was still hailed "as one of the most surprising discoveries," and the inventor L. J. M. Daguerre, a scene-painter by profession, but of little renown, who had frequently met the wolf of need at his doors, succeeded in selling the secret of his process to the French government. "For the

glory of endowing the world of science with a new mechanical pictorialism," he received a pension of 6,000 francs for life, and the son of his former partner Niépce one of 4,000. This may seem a small compensation now, but at that time few "prophets and visionaries" realized what this new pictorialism would eventually mean to the world; thus Daguerre and Niépce must be classed among the lucky inventors, in as far as Fortune rarely smiles more generously upon this precarious and most disappointing of intellectual occupations.

The scientific world had hoped for such a discovery, but had given up all expectation of the hope being realized. Ever since the middle ages men had bartered peace and quiet in pursuit of the ideal of a sun-drawn picture. Not until the beginning of the eighteenth century did the dream take any definite shape. About this time an humble lithographer with the high-sounding name of Joseph Nicéphore Niépce used in his business for the reproduction of





DANIEL WEBSTER

JOSIAH HAWES

drawings a transferring-process which contained some of the vital elements of photography. Daguerre and Niépce met and entered into a partnership. They were looking for a convenience of reproduction merely, and they agreed to pursue their investigations and experiments in common and share the profits, whatever they might prove to be. No particular progress had been made when Niépce died in 1833, and Daguerre, with the grit that struggles to survive, continued to experiment along his own lines, finally achieving success in 1838. With the proud arrogance of the French bourgeois he announced publicly the full details of his invention before the Academy of Sciences on August 19, 1839.

It aroused interest everywhere. It shook the art-world with its fresh romance. Delacroix, the great French painter, exclaimed, "From this day, painting is dead!" However, he continued to paint. Others took a deep interest in these sun-kissed products and, by the time the inventor had made known the process whereby his beautiful pictures were produced, in various countries men of scientific bent had taken up the idea. A New Yorker by the name of Wolcott, an instrument-maker by trade, and a philosopher in leisure hours, took out the first patent for a camera for portraiture. The products of these years were still in the experimental stage: but it did not take many months before some "men

of science" were taking likenesses for money.

Readers who have retained a slight chemical knowledge from their college days may be interested in a short explanation of the actual process. They were not really positives but reversed images, negatives of exceeding thinness, almost transparent, "backed" by the mirror-like surface of the silver, very much like an ordinary kodak film that is held against a dark object and in that way brings out the picture. Daguerre used a polished plate of silvered-copper on which a very thin film of silver iodide was allowed to form, by exposing the shiny surface to the vapor of iodine. This coated plate was then exposed in a camera and developed by the action of metallic mercury vapor. Fixing was accomplished in a solution of common salt.

The chemicals were cheap enough, but the substance they had to work upon was sufficiently expensive to frighten away the most enthusiastic amateurs. To buy a dozen plates at that time amounted almost to the same as to invest in a dozen solid-silver cigarette cases to-day, and each of these expensive plates would yield only one picture. The newness of the manipulation, no doubt, also caused many disasters of over-exposure and under-exposure, and, frequently, no exposure at all. So if one desired to take to this new pastime in a whole-souled fashion, one had to be either a mine-owner, or some sort of a Cassio who could follow Jago's advice. Nevertheless it made its way, and the semblance of all the celebrities of that period, such as John Jacob Astor, the elder Booth, Jenny Lind, Charles Sumner, Andrew Jackson, Webster; distinguished visitors like Kossuth, Dickens and the Prince of Wales; and our early authors, Irving, Cooper, N. P. Willis, Halleck, Bryant and Poe, have been preserved to us in daguerreotypes.

In order to take pleasure in these portraits of sixty and seventy years ago, it does not seem to be necessary to have known the persons whom they represent. To us their value consists in their faithful portrayal of fashions, environment and personalities of another age, and, at the same time, by their finish, they reveal the character, the conscientiousness and reach of that age. "People are inclined to smile because we praise the daguerreotypes of our grandfathers," said a prominent photographer recently, "but I want to say that the photograph of the present day is no improvement on it for artistic delicacy and subtlety of likeness." It is doubtful whether photographic portraiture of to-day will reflect our time in the same satisfactory manner. Its interests are, perhaps, too diversified, also, in most cases, too imitative of painting. Skill of ex-

cution is admired more than loyal interpretation.

The daguerreotype portraits show that their makers gave considerable thought to outward appearance and fashion. Portraiture was to them largely a matter of some person of means wishing to test this new style of image-making, who, naturally, desired a smart likeness of himself in colored vest, stock, flapping frockcoat and, if possible, a beaver on his head. Or it meant her ladyship in patterned gown, with bonnet and ribbons, short waist and puffed sleeves. Both of them had clean faces, new clothes and engaging smiles. Everybody had an air of tailoring and good breeding, as though born to a polite and comfortable life. The poses were the simplest imaginable, generally full-face views, as if they were looking at themselves in a mirror. There were no arrangements, no creeds of tone or pictorialism. They were too busy with the mechanical side of the sitting to delineate people at their best or what they, or their patrons, thought best. The papier-maché furniture and other gallery-horrors, with the exception of the venerable headrest, had not yet been thrust upon an indulgent public.

The result was simplicity mingled with a certain primitive awkwardness. Beneath the surface of this work there is, however, in these pictures a fundamental quality which will never pass out of fashion, but will be appreciated always by those who love artistic things. For although these portraits show the originals dressed in a way that strikes us as absurd, or though the setting of the figures—to say nothing of the attitudes and expressions—often seem to us ridiculous, they are nevertheless the work of men of enthusiasm and taste. We feel that they embody, in many instances, the vision of an artist's eye, and that in their faces there is a vitality which none but keen observers of human nature could have rendered. The names of these early photographers will remain unknown. Their signatures were not recorded. They apparently could not persuade themselves that it was worth any man's while to sign his name to what seemed to be then little more than a scientific pastime.

How truthful they are to nature is difficult to say. No retouching was possible, and facial blemishes could be modified only by a touch of color on the cheeks. This was really in their favor. During the long suspense while the face passed into the solarized condition, the modeling was lost to a certain extent and the flesh tints were deadened, but these very deficiencies produce a delightful breadth of representation, as we have since learned to admire in the paintings of Manet and Whistler. And yet, at the same



JENNY LIND

COPIED BY MARY CARNELL

time, the detail of texture as, for instance, the sheen of a satin waistcoat, is copied with surprising beauty. They were composites of facial expression that were more trustworthy than those of the following period; for when more rapid exposure came into practice, the expression became more instantaneous, more restless, the shadows deepened and became opaque.

The daguerreotype will always be loved for its suavity of expression, its tempered technique and its convincing grace. Truth of substance was wedded to truth of style in its mellow sheen. The short duration of its sway will steadily increase its esthetic importance. Although after its suppression it lingered on for a decade or more

in various versions, it was in fashion only in the forties and fifties, and this period it will continue to represent to us. Impressions that impress art-lovers generally have the flavor of rarity. This quality among *objets d'art* is granted only to a chosen few. The daguerreotype speaks a language of its own that touches the common chords of life. The daguerreotype possesses the pictorial magic and historic power to fascinate the many as well as expert minds: for it conjures up to cotemporary view and truthfully portrays forms and faces long passed away, things that are dead and lost to living eyes because it was, as James would put it, "the real right thing" in its own peculiar time.

# Photography as a Profession

## Some Practical Advice and Hints to Those Who Contemplate Photography as a Means of Livelihood

WE are so continually receiving letters of inquiry from our readers asking our opinion as to the advisability of their entering the photographic profession and the prospects open to them, that we have thought it advisable to answer, in a general way, such inquiries in an article which would enable us to deal with the matter more fully than is usually possible by correspondence.

Our querists are men of all ages, and engaged, when they make the inquiry, in almost every kind of business. A man may write, for example, in something like the following strain: "I am a news-agent, but find the business is very much cut up, and, as I am very much interested in photography, I think of becoming a professional photographer. I have a half-plate camera, and one of its lenses of  $7\frac{1}{2}$ -inch focus, and my friends tell me I have been very successful with the portraits I have of them. Do you advise me to take up photography, and is there a good living in it? I shall be grateful for any advice."

Now, we are desirous to discuss the matter quite dispassionately, and without the slightest wish to discourage any enthusiastic worker who may feel that photography as a profession offers him better prospects than the work in which he is already engaged. At the same time, we fully realize the responsibilities which attach to the position of adviser in such a matter.

A man may throw up what is bringing him a living, even if it be not quite so good a living as he desires, and he may spend his hard-earned savings on launching out in a new direction, only to find that he has jumped out of the proverbial frying-pan into the fire. Most men and women of any pluck let the world see the best side of things. They strive to keep up the appearance of success in life, even when there is little actual prosperity.

The consequence is that, knowing his own individual difficulties and financial anxieties, the average man thinks most other men are in better positions, making and saving more money than himself. This may, or may not, be the case; but it is an undoubted fact that every profession or trade contains very many members who are struggling to make ends meet, but who keep this fact, as far as possible, from an unsympathetic world. It is therefore quite unsafe to assume that because Mr. A., who is a profes-

sional photographer, appears to be doing well, he is actually doing so.

Further, it is still more unsafe to assume that "*because Mr. A. seems to be doing well, I myself can do the same.*" Mr. A. may have given ten, fifteen, or twenty years of his life to photography, while the man eager to enter the profession has given, say, an equal period of time to some other work. Obviously Mr. A. has a start in the race of the ten, fifteen or twenty years, as the case may be. We are referring at the moment to the technical side of the work only, and, assuming that photography is as easy as some persons would have us believe, an experience of ten years in the mere matter of negative and print production alone is not to be overlooked as a factor working against the later entrant.

Again, every man who is dissatisfied with his present occupation, because it is yielding him an insufficient income, should ask himself whether it is yielding him an adequate return for what he has put into it in brains and business-ability. It is, of course, very difficult for a man to sit on himself in judgment in this way, but it ought to be done before taking such an important step as that of making a complete change of occupation. If a man has more or less failed in one direction through lack of business-ability, is it probable that he will succeed in another?

We may now turn to a consideration of the qualities and abilities which will make for success, and the mere mention of these will show our correspondents how impossible it is for us to form any idea of the chances of success from a short letter. We need not specify moral qualities, such as business-integrity, and the like; these will be taken for granted. Business-ability, reasonably-good education, charm of manner, good appearance, artistic perception and technical skill may be set down as the principal requisites, and these may be considered more or less in detail. It will be understood that much of what we have already said does not apply in those cases where a youth contemplates making photography his business. Now that we are considering the qualifications, however, our remarks are capable of fairly-general application.

First, then, business-ability, by which we mean, broadly, the ability to *sell* the work produced, and to produce the work which will sell.







THE PHILADELPHIA EXCHANGE

DAGUERRETYPE

Professional photographers, as a whole, are markedly deficient in this direction. It is sometimes stated in their defence that the artistic temperament is rarely business-like, but we fear there is as great a lack of artistry as of business-aptitude. A man may be business-like in so far as systematic book-keeping, prompt attention to correspondence, punctuality with regard to appointments, and such like matters go, yet he may show lack of business-ability in his failure to understand, and constantly reckon with, human nature. In so personal a business as photography, this is a most important factor.

The sitter does not always ask for what he wants, neither does he always want what is asked for. Quickness of perception and a good deal of tact are required to enable one to see a little below the surface and to lead the customer on to what will please him and prove creditable and profitable work. Too often the photographer ventures to argue with his customer — a fatal procedure. If there is dissatisfaction with the proofs, it is far better to say at once, "I agree with you, madam; the pictures don't do you justice. When can you come for a resitting?" Such an attitude goes a long way towards ensuring that the second lot of

proofs will be liked. We give this merely as an instance, but the same principle applies in many other cases.

Further, business-ability enables a man to see and seize opportunities to push business. There are often cases where, once a customer is interested in the work, he can be led to spend money. The American professionals well understand the advantages, for example, of taking an 8 by 10 picture and submitting it with the proofs, even though the order is for cabinets. Often judicious handling will secure an order for platino-types when the client originally proposed having silver prints, and so on. In this connection, we may point out that many successful professionals leave this side of the business to a smart woman-receptionist, that it usually pays to do so, and that a good business-woman is worth a good salary.

We need not give further instances. Our correspondents should be able to decide for themselves whether they possess the business-qualities of which we have given but two or three examples.

As to artistic perception, the public wants a certain amount of the artistic, but not an overdose. There is virtually no demand for the



DAGUERRETYPE

COPIED BY W. S. ELLIS

ultra-artistic obscurity of the under-exposed-and-printed-from-the-back-on-very-rough-paper type of portrait. We should say that the demand is for good likeness, with pleasing expression, satisfactory composition, with clear but unobtrusive detail, the appearance or *ensemble* of the finished print being "artistic," in that the printing and mounting are up to date and, to some extent, individual.

What the inquirer generally considers first, we have left to the last—the technical skill. We do not suggest for a moment that it is of no importance; but we do say that the other requirements for success are much less readily acquired. Some time and study must neverthe-

less be devoted to the work of producing with certainty well-graded negatives of uniform printing-quality, though they may be taken under widely-different conditions of light, and also to printing the negatives satisfactorily. Whenever it is possible, some period of technical and artistic training is a great help, either in a technical school or a photographic establishment. Each alternative has its own advantages, and we are always glad to advise inquirers on this point.

So far we have said nothing as to what a professional worker may hope to make out of photography as a business. Obviously, everything depends upon what the individual puts into it in ability, energy and capital. The man



SADAKICHI HARTMANN

HOWARD D. BEACH

of great business-aptitude, with a good deal of capital, may make a handsome income, buying assistance in the way of artistic and technical skill. The small man, starting in a modest way, may make a comfortable living.

In any case, it will be found that competition is keen everywhere; and to succeed means striking out on new lines, either in the style of work or the methods of business. Yet how few workers do this! For instance, how many photographers have used the autochrome process as a means to attract attention to their establishments and, at the same time, bring in a few

guineas occasionally? In this apathy of the average professional, we have one of the best reasons why the really smart, pushing man may do well if he enters the professional ranks. — *The Amateur Photographer*.



SUCCESS in photography will come only when "you press the button," and do all the rest, yourself.

Rules in photography are valuable only as a starting-point. Add 50% brains to every formula. — *Dwight A. Davis*.

# Different Kinds of Pictures

ARTHUR HAMMOND

THE first consideration of an artist in picture-making with a camera or, indeed, with any other medium, of necessity relates to the kind he wants to make; so in the criticism of pictures, this consideration applies likewise to the critic for pictures are of many kinds.

We may have, for instance, a picture that is primarily a record, and in which much of the interest depends upon its value as a truthful and accurate representation of an event, a scene or a person.

Such a picture may be allegorical or wholly imaginative, or it may be a representation of an important event in modern history. I have before me, as I write, a reproduction of "The Battle of Rivoli," by Phillipoteaux, and even in the small halftone the detail and textures are wonderfully realistic. There is no doubt whatever that the accoutrements and weapons are accurately and truthfully depicted. In these respects the picture is extremely interesting and instructive as a record of facts; but there are, in addition, artistic qualities which greatly enhance this purely-historical interest. The arrangement of the groups, the lines of the picture, the perspective and composition in general are satisfying and pleasing to the artistic perception, and the picture is, in every sense of the word, artistic.

To make pictures of this type—though perhaps on a less pretentious scale—the camera is particularly suitable. Such pictures demand not only faultless technique and complete mastery of the medium, but just as much artistic insight into the possibilities of arrangement and composition as any other kind of picture. A photograph may be a record only—and many are—but, even so, its interest and utility as such are not in any way diminished by its possessing artistic qualities also, which render it additionally attractive as a work of art. It is a mistake to suppose that because a photograph is a record only, it need not be artistic. It can be, and should be, just as much a picture as anything else. The most suitable point of view should be selected carefully, and the lighting-conditions receive every consideration. The well-known architectural pictures of Frederick H. Evans are examples of record-photographs so "treated" that they are, at the same time, pleasing and satisfying as pictures.

So much, then, for one kind of pictures.

There are the pictures that tell a story, such as Marcus Stone's paintings, and in this class of pictures also the subject is important. Artistic treatment is important likewise, and must by no means be neglected. Pictures of this type can be, and often have been, very beautifully rendered by the camera.

Then, there are the pictures which depend for their interest and attractiveness on the treatment alone, and in which the subject is of no very great importance. Whistler's nocturnes and Turner's landscapes are of this type, and the impressionistic landscapes of Monet and other artists.

Such pictures are not records, they need not be exact and accurate transcriptions of nature. They depend, for their interest, on the treatment of the subject. They depict a mood of nature, a theme or motive; they display the artist's individuality and temperament rather than any particular scene or event. They too, as well as the records and the pictures that tell a story, have a place in the world, and serve to provide satisfaction and enjoyment for those who can appreciate them, just as certain musical compositions have a place for those to whom they appeal.

On consideration of this latter variety of pictures it will be found that the artist, as a rule, has endeavored to express a theme or motive, and that everything is subordinated to that which he is trying to express.

Turner's "Rain, Steam and Speed" is an expression of a theme. The subject is an express-train on the Great Western Railway in England, but it would be all the same if it happened to be any other railroad in any other country. This picture is not a record—the artist was not interested in topographical or mechanical details. The scene is probably almost entirely imaginary, and even an expert in railroad matters doubtless would fail to identify the locomotive as being a G.W. train rather than any other. The features of the landscape are not accurate, nor are they even distinct, and the steam and speed quite obliterate any details by which the engine might be identified. As a record of facts, therefore, the picture is not at all adequate; but as the expression of a theme, and as a record of the artist's impressions, it is a great picture and is one of the best examples of which I can think.

This is a type of picture in which treatment is everything and the actual subject is of very little importance as we shall see.



THE FLAT-IRON BUILDING  
ARTHUR HAMMOND

FIGURE ONE

Now, although photography depends, very largely, on chemistry, optics and other exact sciences and is, therefore, more mechanical and less amenable to personal control than the brush and pencil, such pictures as these — pictures of the “Rain, Steam and Speed” type — are quite within the possibilities of the camera, and there is no reason why an artist should not use a camera to make such pictures if he be so minded, for he will find that if he has anything to express — if he has any ideas of his own and can see more in a subject than the obvious or commonplace — his camera, if properly controlled, is anything but a machine.

There is almost as much individuality in camera-pictures of the present day as in paintings and drawings. One can, at a glance, dis-

tinguish between a Coburn and a Cadby and a portrait by Pirie MacDonald is quite different from one by Mrs. Käsebier.

It is quite conceivable, therefore, that the camera may be used by an artist to convey impressions as well as facts. That is to say, a “Rain, Steam and Speed” subject might be selected and might be depicted with as much success as a “Battle of Rivoli” subject. But naturally the photographer would go about his work in a different way according to the type of picture he essayed and would adapt his apparatus and his methods to the work in hand. For the “battle-scene” type of picture he doubtless would use a view-camera; he would select his view-point with the utmost care, and would take his picture with a highly corrected lens



in order to obtain perfectly-sharp definition in the planes in which such definition were needed. The result, if all went well, might be just as much a work of art as is any other picture.

On the other hand, for a "Rain, Steam and Speed" subject, for a picture in which the theme and the treatment are more important than the subject, and in which he was trying to convey impressions, rather than actual facts, the photographer would modify his apparatus and his methods of work. The impressions would resolve themselves into one definite motive or theme and everything would be subordinated to his motive. The picture might, or might not, be truthful and accurate as regards the topographical details, but it would have to be truthful as regards tone and gradation. The unessential details would be ignored, and the artist might even go as far as to suppress all detail if, in his opinion, such were not in accordance with his theme. That is why there are photographs that are often stigmatized by the unappreciative as fuzzy and meaningless. They are just as meaningless to such people as a Beethoven Symphony would be to one who has no ear for music.

The merit of such a picture does not depend upon its clearness or its fuzziness, but upon the extent to which he succeeds in conveying to others the impressions the artist received when he made the picture. His aim in such a case is to make a record of the impressions that particular scene made upon him at that particular time and under just those conditions of atmosphere and lighting—not to make a record of the facts as they might be under ordinary conditions at other times. That is why Monet was able to paint the same "bit" of Hampton Court Palace several times and yet make each picture totally different. The same scene under varying conditions made different impressions on him.

Let me now refer briefly to some specific examples which I hope will help to elucidate to some extent the ideas I have been trying to express and which will show how a photographer may apply them to his own work. I want to show, first of all, that a photograph may be just a record and yet, to some extent, may be pictorial without in any way destroying its interest or utility as a record.

Fig. 1. "The Flat-iron Building," New York, is primarily a record. I took a picture of it in order to be able to show my friends on the other side how they build in America. But there was some attempt to make it more or less ornamental as well as merely useful. The tracery of the bare branches, contrasted with the severe and uncompromising uprightness of the building,

gives it some interest and decorative quality, and the atmospheric conditions at the time give a more or less pleasing quality of tone and aerial perspective. Yet these esthetic qualities do not make the picture any the less useful as a record of the facts. It is just as much a record, just as much a picture-postal subject, as it would have been if I had used a wide-angle lens and left out the trees, or if I had taken it on a bright, clear day. As it is, however, it is far more interesting. This belongs to the record-picture class, the "battle-scene" type, while the others are of the "Rain, Steam and Speed" type—impressions, not facts.

In the other three pictures, the subject itself is of no great importance. In Fig. II., for instance, what I wanted was not a picture of the people or a view of Revere Beach, but a record of my impression of a crowd making a holiday. I therefore used a lens that would tend to mass the fine details and give, rather, a general impression of the scene. This particular picture has, for some unaccountable reason, a little of the quality of an impressionistic painting in that it closes up—becomes clear and coherent at a little distance.

In Fig. III. my impression was that of two silver birches boldly defined against a soft and hazy background. I therefore used a lens that would mass and blend the darker tones, and I focused for the tree-trunks so that all else might be softened and subdued.

In Fig. IV. I wanted just the shadows on the snow and enough tree to account for their being there.

These pictures will serve, perhaps, to demonstrate the fact that there are subjects almost anywhere and at any time of the year for anyone who can see beyond the merely obvious. In the streets of a big city in the fall, at a crowded beach resort in summer, on the outskirts of the town in spring and winter, are subjects that can be made attractive and interesting provided an attempt be made to treat the subject pictorially and provided the artist will remember always that it takes something more than a bald statement of facts to make a picture.

Just as in poetry, it is not so much the story that is told but the manner of its telling. The story of Enoch Arden and, in fact, all Tennyson's narrative poems, owe their interest and charm to the manner of the telling.

The chief thing to remember in making pictures or in criticizing pictures is that the actual subject may, or may not, be important, but the manner of presenting the subject is very important indeed.

# Portraiture Out of Doors

DAVID J. COOK

**A**mericans are general lovers of the great out of doors; and is it not because we are then at our best, and, in our close communion with nature, stand stripped of all ugliness? In "God's first temple" there is no place for the artificial nor the superficial. These do not enter into the beautiful scheme. What more fitting place, then, for the practice of portraiture! The surroundings certainly have a direct bearing on one's mentality, and this, in a large measure, governs presence and expression. Recall to mind the satisfying pictures of family and friends, and you must concede superiority to not a few outdoor portraits. Professional photographers will agree that most pictures brought to the studio for enlarging, and thereby be permanently preserved, are of this class. This may be partly on account of general carelessness and negligence in having photographs made at the studio, but it is also due to the general attractiveness of this method of picture-making, and greater naturalness and ease of the individual when out of doors. In these circumstances, it is astonishing that so few professionals have recognized this, and are prepared to make really good out-of-door portraits, with superior finish. Heretofore the amateur has had the field virtually to himself; but he is giving way to the semi-professional and the skilled professional practitioners, who are not only making portraits which possess real artistic merit in the open, but are also pursuing their avocation in the home, doing what is generally recognized as at-home photography, by daylight and by flashlight. These workers are the real "live wires" in the profession, and include the foremost men and women practitioners in the country. Perhaps the most prominent foreign workers in this line are the Dührkoops — father and daughter — whose artistic work has been shown by many examples in PHOTO-ERA.

Out-of-door, at-home and flashlight portraiture provide great opportunities for the skilled artist, and leave him unincumbered to follow his bent; and with this greater freedom of thought and action marked improvement is bound to be made in his work, and serve to distinguish it from mere photographs. Rules and customs which govern studio-practice must be dispensed with, however, for they are likely to hinder free expression. The great desideratum is soul — to depict the character and individuality of the person in surroundings making for beauty; and

when one stops to consider the practice of a great portion of our population which summers at the seaside, in the mountains, country or other resort; and the throngs which frequent our parks, amusement-places and gardens — in summer apparel and presenting a free, artistic appearance, which fits so well with nature — we cannot but be cognizant of the wealth of material and great opportunity offered the artistic worker. At other seasons of the year nearly as great opportunities abound, particularly when persons are engaged in outdoor sports and pastimes. Children, in particular, lend themselves to outdoor treatment. This is their "happy hunting-ground," and they are rarely so happy as when playing at their games in the open. Indeed, almost any situation, if seized upon at the opportune time, may be made to yield artistic results. It is principally a matter of selection and of elimination. One should avoid disturbing elements, and eliminate all but what is absolutely necessary to tell our story. One great fault of outdoor workers is to include too much in the picture — a confused mass of detail — thereby greatly weakening the composition. Simplicity should be the keynote to pictorial expression — simplicity in dress, in pose, in surroundings (background), in lighting and in expression. In other words, one should copy nature at her best.

By far the greater trouble will arise from unsuitable backgrounds. Here, one can greatly profit by careful study and analysis of the portraits painted by the old masters, particularly those of Gainsborough and Sir Joshua Reynolds. In humbler walks, Jean Francois Millet's work offers excellent examples. To the influence of the work of the first two-named artists is largely due our modern worked-in-background-effects, which seem to hold great attraction for the craft. Pity it is, that the copyist is so lacking in the sense of the fitness of things. Be it known, these are examples only, and should not be copied literally. As suitable backgrounds, mention may be made of dense masses of shrubs, palms, branches of trees — particularly those carrying dense foliage or wealth of blossoms, grape arbor, rustic pavilion, lattice, porch, stone wall, hedge-row, woodland, courtyard and doorway, etc. Our homes and gardens may be, as a rule, not so artistic as those of our neighbors across the water, but many beautiful effects are possible, nevertheless. As a rule, avoid spotty



KEEPING HOLIDAY  
ARTHUR HAMMOND

FIGURE TWO

effects, these detract from the principal theme of the picture; also avoid bright sunlight falling on the person, for the same reason. Some beautiful compositions may be made in this way, but the worker must be a master of light. Some very beautiful effects are also made in the open, with distant landscape forming the background, but these in general should be avoided; simpler themes will be more satisfactory.

For the best light-effects choose the shadow side of objects directly in the background, or the shady side of buildings, and do not strive to reproduce studio-lightings, for these are vastly out of place in an outdoor portrait, as outdoor lightings are out of place in studio-work. The scheme of lighting out of doors is greatly enhanced by the many reflections, which, when

properly used as a balance, add a peculiar charm to the expression not possible by other means. Those reflections from the ground, even, greatly assist in the result. The most suitable lightings are those which resemble the Rembrandt effects and are taken with the shadow side of the face presented to the camera. Profiles are particularly pleasing in this lighting. The camera is pointed into, and at an angle of about 45° to the direction taken by the light. The result is similar to landscape effects obtained in the early morning or late afternoon hours, with the shadows falling towards, and at a similar angle to, the camera. When taking pictures in this manner it is necessary that the lens be hooded, else the light will flood the interior of the camera and dull the brilliancy of the image. Many land-



SILVER BIRCHES  
ARTHUR HAMMOND

FIGURE THREE

scape effects are spoiled from carelessness in this respect alone, and it is even more necessary to preserve this brilliancy in portraits than in landscape-work. In general, the light falling directly from the heavens is too intense, unless tempered by trees or buildings or balanced by strong reflections from below; so that in all outdoor-work some means must be employed to control it. A parasol is good for this purpose, and is picturesque as well. A hat may be used, and is appropriate; or, as previously mentioned, the person may be taken under trees, close to buildings, on a porch or under other projection.

In posing, simply allow the person to be perfectly natural and at his ease. Give him or her some employment; the hands, in particular, should be occupied. One is very likely to overdo in posing, and the effect is, generally, theatrical. The art should hide the artifice. The best advice with regard to posing is, don't pose.

In point of focus one must use nice judgment,

else all may be spoiled. Either have all sharp planes, or general diffusion of focus over the whole. The practice of having the person microscopically sharp and all else woolly, is wrong, and serves only to emphasize faults, which are bound to appear even in the most carefully thought-out compositions.

Apparatus has been given much prominence in former articles, but does it really matter what we use? It is "the man behind," after all. In passing, however, mention may be made of the great convenience of the reflecting or mirror-type of camera. Such an instrument is almost a necessity when it comes to photograph children, and these comprise a large portion of our clients.

In the choice of plates, extra fast ones should be used, viz., those classed under  $\frac{1}{2}$  to  $1\frac{1}{4}$  of PHOTO-ERA plate-speeds; and when these are sensitive to the colors of nature, so much the better. Such a plate prepared with a good



A SHADOW  
ARTHUR HAMMOND

FIGURE FOUR

backing—as lampblack and caramel—will prove ideal for our work. A good formula, one that dries quickly and may be easily removed before developing, is as follows:

Loaf Sugar (powdered) and water, any quantity. Bring to the boiling-point, and maintain at this temperature until it will harden when dropped in cold water, just as in making butter-scotch taffy. When done, add an equal amount of water and let simmer for five minutes. Remove from the fire, let cool, and to every four ounces add two ounces of Wood Alcohol. Lamp Black or Indian Red is now added until the mass is of the density of strained honey. To test it, coat a piece of glass and note the reverse side. If correctly made, this should present an absolutely black surface. If it is light in color,

this indicates that the sugar has not been cooked long enough; and if used in this condition will be of little benefit in preventing halation. The secret is in the cooking, and one should not neglect to test each batch before using.

With fast color-sensitive, backed plates, used in conjunction with a light greenish-yellow filter or ray-screen, one is fully equipped for all classes of outdoor-work, including sunlight-effects and where open landscape forms the background. Halation or spread of highlight on to shadow portions is thus reduced to the minimum, and true tonal values, so necessary to the proper feeling of a picture, obtained. Of course, great care must be used in backing and in developing not to expose the plate unnecessarily to the ruby light. In backing, place two plates together,



film to film, and the backing will be ample protection, until dry. In developing, use a safe light which may be made by superposing one sheet of "Virida" (green) paper over the ruby glass used for developing ordinary plates. One should bear in mind, however, that no light is absolutely safe if a strong illuminant is used and the plate exposed unduly.

The development of outdoor-portraits may be by the brush-method, or control may be had by means of the tentative method of development, which consists, essentially, in omitting the accelerator when first applying the developing-solution to the plate, and afterwards adding it, drop by drop, as occasion requires. If this method is employed, an excess of the decolorizer should be added to the regular developer to prevent stain by prolonged action. This method is a slow process, but one is in absolute control at

all times. A blue-black negative is best for P. L., or developing-paper, and must not be too dense, else the tonal values of the highlights will be lost. The great tendency in developing outdoor-portraits is to carry them in the solution too far. Printed matter should be just barely discerned through the highlights, when the negative is held distant from the paper about half an inch.

For finishing, a semi-matte paper should be used. A high gloss is likely to make the effect too harsh, while a dead matte will destroy brilliancy in the dense shadows. Tone to a warm-black. The landscape requires a cold tone, but the portrait requires more warmth, so that a compromise must be made, as neither a warm sepia nor a cold-black tone would do. Print in rather a light key and mount on a warm-colored support, and this will tend to give more life to the portrait and produce a harmonious whole.

## Portraiture and Life

LECTURE BY F. C. TILNEY

THE proceedings of the Professional Photographers' Congress in London, last May, were enlivened by a lecture by Mr. F. C. Tilney, who, in characteristic fashion, dealt with the subject of the aims and methods to be observed in posing and lighting portraits. We can only pluck here and there from Mr. Tilney's sheaf, and a good deal of what he said loses its point without his illustrations, which ranged from Rembrandt to New Bond Street.

Mr. Tilney laid it down in the first place that energetic sitters, more particularly men, ought not to be photographed in relaxed attitudes. Mr. John Burns should not loll in an easy chair. Ladies with political ambitions also should not be given a kitten to nurse or fancy work to toy with. A suggestion of alertness was conveyed by the backbone rather than by the limb. The alert turn of the head was desirable in many cases, but this was rather the characteristic of the *suave* man than of the energetic. He drew attention to the excellence of the forward bend in D. O. Hill's "Mrs. Jameson." The relaxed spine gave the *suavest* line. Crossed legs demanded trimming just below the knee. Only in profile were they admirable, but he trusted that there would not be too many versions of the Whistler "Carlyle" trick.

The great thing in posing, Mr. Tilney continued, was to get the masses to hang well together, and this depended largely upon the principle of the radiation of line. The spine usually set the key to these line harmonies, and

the lines were not parallel, but went in radiating groups from their center, just as with the lines of plants. It might seem hopeless to apply this decorative pattern-work to the conical bundles of garments with the head on top which came to the studio, but there were always the arms that might be made to suggest something, and there was always a body which could be bended one way or the other. The large hats of ladies often assisted the decorative composition.

In cutting into a mass by trimming, it was seldom fortunate to eliminate more than half of any recognized form, say, for example, a sculptured urn. The lesser half that remained was apt to be of unshapely pattern, and the idea was aroused in the mind that the object had been squeezed in from the outside. As to the centering of a head, Mr. Tilney pointed out that the mathematical center was by no means the sensuous centre — another instance of the disagreement between science and art. If a spot was to appear as though it was in the center of a parallelogram, it must be higher than it looked. In these days the head was considered to be the most important part of the portrait, and seemed to have good claims to all the available space. In some cases the head and bust might occupy, the one the upper half and the other the lower half of the picture-space, but this applied only when the bust was more than usually interesting, as in the case of a court gown or of some stately dress. To bring the figure down too low meant to have unsightly spaces between the



elbows and the waist. The commonest mistake among photographers was to allow a head or figure to be too near the side towards which it looked, leaving the space on the other side as so much space to let.

On the matter of lighting, he pointed out that D. O. Hill's great success in the likeness, character and sculpturesque grandeur of his heads was due to the unsophisticated nature of his work. He used the naked sun as an illuminant, and his slow lenses and slower plates kept all his shadows darker than the technician of to-day would permit, but his portraits lost nothing thereby. So long as the portrait of the sitter himself was the chief *motif*, the simpler the lighting the shorter would be the path to success. The use of reflectors, as he showed by one well-known portrait of a prominent Unionist politician, might easily degenerate into abuse. In certain schemes of lighting the chief emphasis was upon the ear. To his mind, the eye and brow, being the chief seat of mentality, could best stand the emphasis of the highest light, and which his examples pleasingly demonstrate.

As to backgrounds, he gave the rule, as old as da Vinci, that the darker side of the figure should touch on the lighter side of the background, and *vice versa*. As to placing, it was a principle of optics and moral philosophy combined that we looked down upon anything upon which we had to look down, while anything raised us above stimulated our respect. If the figure was to be seated, it was necessary to have either a very high seat or a very low camera. Nothing was more ignoble than a bird's-eye view of a person's scalp, shoulders and lap. There were exceptions in the case of children, and also in the case of a person sitting at a writing-desk, when the mind instinctively made allowances for the lower position.

There remained the question of expression, which, after all, must tell for more in a portrait than the pose of a figure. It was desirable to make an exposure immediately after the sitter had made a remark and before the vital force had evaporated. A sharp "Excuse me!" accompanied by the pressing of the bulb, might, if driven into the middle of a remark, hold up the expression. Into the faces of handsome people or people of characteristic physiognomy, such as Dr. Samuel Johnson, no expression need be coaxed. A beautiful model went all to pieces the moment a remark or a ripple of thought disturbed her masklike repose. The ideal—not always practicable—was to know the sitter a little, in which case no such hideous mistake would be made to get the haughty beauty to be jocular or the pensive poet to grin. — *The Amateur Photographer*.

# Retouching and Improving Landscape Negatives

G. T. HARRIS

THE landscape negative, when it leaves the fixing-bath, may be that *rara avis* the perfect negative; perfect, that is, from the technical point of view, one that leaves the critical photographic mind no room to suggest improvements. Too often it is far otherwise. Setting aside defects arising from personal errors in exposure and development (which even in these days of automaticity will occasionally arise), there are many causes that may conspire adversely to affect the quality of a negative, of which the photographer is perfectly cognizant at the time, but which are quite beyond his control. All he can do is to seek some means of compensation by after-treatment of the negative.

## Mistakes in Exposure and Misfortunes in Lighting

In spite of actinometers and exposure-tables subjects will crop up, and not infrequently, in landscape-work, which defy them both and throw the photographer upon his own resources. He can give only a more or less haphazard exposure and trust to his skill to rectify in some measure by subsequent methods the under- or overexposure that he will probably find. Or a long journey has been taken to some remote sphere of action and the day that promised so well reverses its intention, and when the field of operation is reached the only chance to get crispness in the negatives rests with the photographer's ability to put it there by judicious retouching and cognate methods.

## Papers for Defective Exposures

Under- and overexposure will usually be the first defects to arrest the attention in dealing with a batch of negatives. They are self-evident from the first and do not admit of any indecision as to the desirability of attempting some means of improvement. The gelatine printing-out papers so much in vogue have made it possible to obtain a fairly satisfactory print from negatives having an amount of underexposure that would prevent their being printed successfully in any other process, and conversely, papers of the "gaslight" type have done the same for overexposed negatives. By an unfortunate ordination neither of these types of paper seems to appeal to the view-buying public, and it is quite necessary to improve both under- and overexposed negatives to the extent of their giv-

ing at least a passable print in processes that demand a more or less perfect negative.

## Remedying the Negative — Overexposure

It is far easier to restore quality to an overexposed negative than to one with an equal degree of underexposure, and the methods of doing so are both more certain and more simple. I have found very few overexposed negatives that were not amenable to a course of energetic reduction followed by intensification, and this method, patiently repeated, will nearly always restore a negative that was quite hopeless to a condition capable of giving a good print. In dealing with this class of negative it has first to be reduced with a strong ferricyanide reducer, the plate having previously been well soaked to soften the film; and should any patches on the film, such as finger-marks, show repellent action, these must be removed perfectly by washing the film with a tuft of cotton-wool saturated with ether or acetone. The ferricyanide reducer I use is:

Potassium ferricyanide . . . . .	100 grains
Potassium bromide . . . . .	100 grains
Water . . . . .	10 ounces

The amount of reduction is obviously regulated by the amount of overexposure and the opacity of the negative; it should, however, be sufficient to clear the deepest shadows, though in extreme cases I prefer to intensify the negative before completing reduction, and again reduce, as being the safer course. It goes without saying that one would not take such trouble unless the negative were commercially worth it, and unless it were impossible to replace it in less time. Granted the desirability to produce a working-negative, the greatest care and patience should be exercised in bringing about a satisfactory result.

Thorough washing should follow the reduction before intensification takes place. The intensifier I myself prefer is Dr. Eder's chromium intensifier, which I have used for many years with perfect satisfaction, and as a reliable workroom-intensifier it is very difficult to beat. At the same time mercury, followed by re-development with ferrous-oxalate or hydroquinone, is almost as satisfactory from a photographic point. On the completion of intensification it will be apparent how far the operation has been successful. If the negative looks clear enough



FROM MY WINDOW

MORRIS BURKE PARKINSON

in the shadows but lacks "pluck," reintensification is indicated, but if it still looks foggy and flat the process must be repeated again.

An alternative course to the above, and one that has given very satisfactory results in my hands, is to reduce with the ferricyanide reducer and intensify with Monekoven's silver cyanide formula. If subsequent clearing of the shadows is necessary it must be done with a plain solution of hypo, and the silver cyanide intensifier repeated. By this process it seems possible to give a much steeper gradation to a negative, and I certainly have saved some hopeless-looking negatives by its aid. I much prefer the former method, however, both on the score of permanence and efficiency.

#### A Drastic Method for Overexposed Negatives

Before leaving the subject of overexposed negatives I would mention a *dernier ressort* for the pariahs in this class of negative. When reduction and intensification have been repeated without attaining the desired end, make a transparency on a slow plate, giving slight underex-

posure and seeking to attain a hard result, from this make another negative, also on a slow plate, and develop for steep gradation. Carefully avoid fog in both transparency and negative, obtaining opacity rather by intensification than by forced development. Hydroquinone and caustic soda is the most useful developer for the occasion.

#### Underexposure, General and Local

Underexposed negatives have been consigned generally to the scrap-heap by those in photographic authority, and happy would the professional photographer be if he could follow their advice, but it is occasionally as necessary to make the most of a negative underexposed as of one overexposed. Unfortunately it is not possible to deal so successfully with underexposure; the negative will always remain underexposed, and the prints show that such is the case. All that can be done is to mitigate the evil as far as possible. The underexposure may be distributed over the whole of the plate, as, for instance, when photographing a woodland-scene where

the different planes have all the same photographic value; or it may be confined to one portion of the plate, a distant view, for example, with heavy foreground of trees and rocks in shadow. In the latter case the sky and open landscape-portion of the negative is usually well exposed and capable to give a satisfactory print, but the foreground is too lacking in opacity to show anything but a black mass, except here and there, where prominent objects have reflected a certain amount of light.

### Local (Uranium) Intensification

The best treatment for such a negative, after a thorough soaking in plain water and careful scrutiny for grease-marks, is to paint over the foreground with the well-known uranium intensifier, diluted sufficiently to ensure rather slow action. A large camel-hair brush is the most suitable tool to apply the intensifier, as the outline can be more closely followed. It is better to go over the outline, where it comes against the distance, than to keep under it; in the former case the encroaching intensifier can be removed easily, when the negative is dry, with a fine brush dipped in a solution of sodium bicarbonate, but if the uranium intensifier stops short of the outline, a dark zone is made in the print between the foreground and distance. The intensification should not be taken too far, otherwise the highlights that exist in the foreground will become too opaque and print chalky. The negative is now very carefully washed, not under a rose or by letting a stream from a tap fall upon it, but by placing it upon an inclined plane and letting a stream of water flow evenly and gently over it until the yellow of the ferricyanide has been removed.

From long experience I have considerable faith in this method to improve the printing-quality of an underexposed negative, and have recently made quite-usable negatives from some that lived perilously near the scrap-heap. If the washing is carefully done the uranium brown is (or appears to be) discharged from the denser highlights more quickly than from the barer halftones and shadows. It is better to under-than over-intensify, as when dry the brown color is very non-actinic, and if, on taking a proof, the foreground still prints too dark, printing may be retarded by a coating of matt-varnish or tracing-paper.

### Local (Mercury-Iodide) Intensification

For local intensification of underexposed areas in a negative, such as show detail but lack printing-opacity, Lumière's mercury-iodide intensifier is most useful, as one can see the exact result,

and gauge its relation to the rest of the negative. I am aware of the charge of impermanence this intensifier carries, and am bound to admit that I would hesitate to submit a valuable negative to its action, but when it is a question of probable impermanence on the one hand and the dust-heap on the other I choose the probable, and remote, contingency. It certainly has been too useful in my hands for me to feel other than grateful to it.

### The Process for General Underexposure

When a plate has been generally underexposed the resulting print is little more than a mosaic of highlights and shadows; what halftone exists in the negative is lost in the print. The most satisfactory course with such a negative is again the uranium intensifier; followed when dry by careful retouching among the halftones. If the highlights are very chalky the negative should be matt-varnished and the lights scraped out with a sharp knife. When all has been done that can be done, without too much evidence of "doctoring," a carbon transparency is then made, which again is carefully retouched, and a new negative made embodying the improvements. It would exceed the space at my disposal to enumerate further the many dodges that exist to make the most of under- and overexposed negatives. Those I have described have stood loyally by me in many a tight corner, and I believe that by them the most can be made of a negative that should properly have never been finished.

### Retouching Defective Negatives

Retouching seems so generally associated with portrait-work that few would consider that it could have any application to landscape-negatives. There is, however, always considerable room for hand-work on any series of negatives taken under varying, and not always satisfactory, conditions. Negatives taken in a diffused light are especially amenable to pencil retouching, more particularly when architectural features exist in them. An illustrative instance occurred recently in my own work. A general view of a small watering-place had been taken under rather adverse conditions of lighting; the town, backed by some low hills and an estuary, scarcely stood out from its background, and a rather imposing church-tower that should have attracted the eye at once almost escaped notice in the print. Half-an-hour's careful retouching completely altered matters. Judicious strengthening of the angles of the church tower gave it the necessary prominence, and highlights on





MISS MOORE

E. E. DOTY

various portions of the town caused it to stand out from its background of hills. A caution may be given against overloading the negative with hand-work; great restraint is necessary, otherwise the print will be much more undesirable than it was in the negative's original condition. It is not the amount of work done that improves, but the little in the right place.

#### The Knife in Landscape-Retouching

The knife is scarcely less useful than the pencil in landscape-retouching, and many objectionable features may be removed by its aid. If only the wealthy soap-companies would purchase for advertising purposes those negatives with the

foregrounds of snow-white linen, half the office of the knife would be gone at once. "There are six washing-days in each week in North Wales, otherwise it would be an ideal country for photography," an eminent landscape photographer once said to me, and it is irksome in the extreme, patiently to pare out of existence a line filled with the weekly wash of a workman's family. Before commencing to use the knife on the film the negative should be thoroughly dried, any softness of the film being fatal to clean work. The patches of obtrusive objects that have been removed by the knife usually require working up to the general effect of their surroundings with either the pencil or brush and color.

## The All-Useful "Rubbing-Down" Method

Useful and indispensable as are the knife and pencil they cannot compare with the process of abrading by methylated spirit—"rubbing-down," as it is familiarly called. No process I know of will effect such wholesale improvements in a series of negatives as the tuft of linen and methylated spirit, and very few negatives are made that cannot be improved by rubbing-down some portion of them, however perfect they may leave the developer. Wherever there exists a patch in the negative that prints too white for harmonious rendering—a patch of sunlight, a white chalk cliff or wall, water too high in tone—all may be set right with methylated spirit.

One danger the process possesses; if the rubbing-down is long continued, the water in the spirit is absorbed by the gelatine and the operator may suddenly find pure, unadulterated daylight coming through the dense patch. I prefer to dehydrate the spirit with potassium carbonate, keeping some specially dehydrated for the purpose of rubbing-down. If the process is long continued it is a wise precaution to lay the negative aside now and then to thoroughly dry and harden.

Small portions of the negative that require rubbing-down are best treated with an artist's fine-pointed stump dipped in the spirit. Large portions of over-dense foreground and masses of trees or rocks can be lowered expeditiously in tone by mixing with the spirit on the cushion finely-sifted pumice powder; this, however, is not admissible where areas of even tint exist, as the surface of water for instance; any deep abrading-marks made by the pumice powder would be likely to show.

### Rubbing-Down Overexposed Negatives

Another good office rendered by this method of rubbing-down is in the case of overexposed negatives that print flat in spite of the treatment indicated earlier in this article. This consists of rubbing out the heavy shadows to a greater or less extent, and so giving some relief to the print by introducing darker portions.

### Treating Skies

The subject of this article would be incomplete without some reference to the sky-portion of the negative, a portion treated very cavalierly by many, if not most, photographers. It should be a rule to make the most of any cloud-effect that exists in the negative by modifying it in such a way that it prints harmoniously with the

landscape-portion. Very frequently a sufficient cloud-effect exists in the negative but requires local reduction to enable it to print with the landscape. If from overexposure the cloud-masses are too monotonous in tone, their edges, in the direction of the lighting of the picture, may be relieved by going over them, on the reverse side of the negative, with some opaque color. Quite often all that the sky-portion needs to give it the same printing-value as the rest of the negative is a little rubbing-down with methylated spirit. If the sky prints through as an even tint in the print, artificial clouds may be resorted to by working them in on the reverse side, and they certainly are better than "bald-headed" prints, but, unless skilfully done, they do not commend themselves. I knew one firm who ground their negatives on the reverse side and had the clouds painted on the ground surface by an artist; the clouds themselves were admirable examples of handwork, but the anachronism was most painful. It is much better to block out a sky-portion that fails to satisfy and double-print from a photographic cloud-negative.

### Blocking-Out Skies

The customary way of blocking-out a sky is to go round the outline of the landscape with a brush and opaque color and fill up the remaining portion with the same. Too frequently the result of this method is a crude outline that bears most evident traces of a trespassing brush. To take a brush and opaque color along a distant horizon is to destroy at once all sense of aerial perspective. Whenever it is possible to do so the sky should be blocked out on the reverse side of the negative, and if a distant horizon is being dealt with the medium should be graduated towards it so that no decisive line of separation may be apparent. The following method enables this to be done very quickly, and is a method to block out skies that I prefer to any other, as there is no evidence of it in the finished print.

### A Method which Does Not Show in the Print

Prepare a mixture of quick-drying gold-size and turpentine, roughly, two parts of gold-size to one of turpentine, but the amount of the latter requires adjusting to the quality of the gold-size. The mixture should flow like thin collodion. If necessary, filter, or decant after it has stood several days. Thoroughly clean the reverse side of the negative and flow the vehicle over the sky-portion, taking every care to overlap the junction of sky and landscape. With practice it is astonishing how closely the outline



THE LAUGHING CAT

*Copyright, 1911, R. W. Sears*

of the landscape can be followed with the vehicle, but if it encroaches quite considerably on the landscape-side the only inconvenience is a little extra work later on.

As the negatives are coated they are placed in racks to drain, not too close together, and if the gold-size is good, and the proportions of it and turpentine suitable, in two hours or so the vehicle will have become quite tacky; when touched with the tip of the finger it should just take an impression without coming off on the finger. On the degree of the tackiness the success of the operation depends, and only experience can decide this point.

Take the negative in the left hand, with the sky-portion towards the body of the operator, and well illuminated by transmitted light, either from a mirror or sheet of white cardboard set at an angle. With the right hand take a fair-sized tuft of cotton-wool dipped in fine electrotypers' plumbago and draw it gently across the sky at the zenith. The plumbago will adhere to the vehicle and give perfect opacity. Keep the cotton-wool well charged with the plumbago and gradually vignette upwards towards the horizon, until on reaching it the sky has been blocked out except just at the juncture

where one has been vignettted imperceptibly into the other.

With many subjects, where trees and buildings project into the sky, it is neither possible nor necessary to work so circumspectly, but the leading may be carried right up to and just over the obtruding objects and afterwards removed in a manner to be explained. All the negatives having been treated they are now carefully baked before a slow fire for several hours to drive off the turpentine and harden the gold-size. When the baking has effected its purpose a hard film of plumbago remains that will stand years of fair usage.

Those negatives in which the outline remains untouched need nothing further done to them, but where the lead has encroached on the landscape this needs removing.

To do this lay the negative on a retouching-desk and carefully scrape away the lead with a sharp-pointed knife, being careful to keep just on the outline. If the vehicle itself has been flowed over the landscape-portion it may, if thought desirable, be removed with a rag moistened with turpentine, and I do this myself, as in course of time it becomes discolored and retards printing. At first, it does not matter.

### Tracing-Paper in Landscape-Retouching

Tracing-paper is a most useful article in the hands of the landscape retoucher. The best way to use it is to damp it thoroughly and allow time for expansion. Then, having coated the reverse side of the negative with a solution of gum arabic, lay the tracing-paper down and press into contact all over. When dry the parts requiring removal can be cut out with a sharp knife. If the tracing-paper itself does not sufficiently protect those parts it is intended to, additional opacity may be given by working on the paper with a soft lead pencil, or fine

plumbago. On the other hand, if the tracing-paper blocks out too much light in places it may be rendered more translucent by going over it with the mixture of turpentine and gold-size above given.

I am aware how very many things which are cognate to the subject to improve landscape-negatives are omitted from this paper, but I have confined myself mainly to the methods with which I am most familiar, and which are in daily use by myself, leaving a large number of really excellent hints to be gleaned from the pages of photographic literature.—*British Journal of Photography*.

## Pinatypy and Its Practice

S. ARRHIS

**P**INATYPY? Yes, it is a printing-process based on the fact that a gelatine-film sensitized with potassium bichromate, when exposed to light under a negative, or diapositive, becomes hard, *i.e.*, it loses its property to swell in water, to a greater or lesser degree, according to the extent of the action by the light.

The pinatype color-solutions have the peculiarity that they strongly color all of the swollen parts of the gelatine-film, while the hardened portions are colored but little or not at all. A gelatine-picture so colored can be printed upon suitably-prepared paper.

For the professional photographer, pinatypy may prove of great utility in special cases; for the amateur it is particularly useful, partly on account of the small cost of the prints, and partly because all the stock-materials will keep indefinitely and are not sensitive to light.

To come then to the making of a pinatype plate: it cannot be made directly from a negative, because this would only give a duplicate negative like the image in a mirror. It must be made from a diapositive. So here is perhaps a slight difficulty in having first to make a diapositive; but even if this should be considered a difficulty, the inexpensiveness of the prints and the saving of time more than compensate for this slight extra trouble.

Old, unusable, undeveloped plates — the films of which are uninjured — when fixed, washed and dried, can be used for pinatypes. Some European dealers supply plates particularly for this purpose.

The materials required for pinatypy are: (1) a diapositive; (2) a glass-plate coated with a thin gelatine-film (the "printing-plate"); (3) a two to three per cent solution of potassium bi-

chromate with two to three per cent of ammonia; (4) the pinatype color-solution; (5) double-transfer paper; (6) filtering-paper.

The plate (2) is sensitized by immersing for three minutes in the bichromate solution (3), and is then dried in the dark. Copying is done by placing the film-side of the plate to the film-side of the diapositive (1), and exposing it to daylight in a printing-frame. It should be timed with a photometer — with a moderately-dense diapositive — till the color shows eight to ten degrees.

Under exposure the gelatine-film of the printing-plate becomes hardened in proportion to the amount of light passed by the diapositive. Therefore, when it is fully printed and placed in water, the superfluous bichromate is washed away, the unhardened portions of the gelatine swell up and the picture appears in low relief. The printing-plate is now immersed in the color-solution (4) for about a quarter of an hour, to absorb all the color it can take up. The strength of the color taken up by the plate depends upon the degree of hardening of the film produced by exposure to the light under the diapositive, so that an over-printed plate will take less color, and an under-printed one more than is called for, giving too weak or too dark prints.

After coloring, the plate is rinsed in water and a piece of double-transfer paper (5), that has been soaked for one minute in water, is placed on the film of the printing-plate and brought into as close contact as possible. Both are now laid between two sheets of filtering or blotting paper and placed in a printing-frame or between two glass plates, and pressed for twenty minutes. At the end of this time the paper is removed and the print is complete. If more



GOLDEN ROD

GEORGE ALEXANDER

copies are wanted, the printing-plate is again placed in the color-bath, rinsed, a sheet laid on, etc., as before. In this way a large number of copies can be made from the same plate. If one does not wish to print all at once, the plate can be kept dry for any length of time, and the operation continued when convenient.

The printing-plate itself can be used with advantage in case of accident, as it gives a perfectly grainless enlargement.

I have used pinatypy quite extensively because it is the only process that gives real colored photographic prints on paper. The pinatyp

colors for three-color photography are mild, true and well-balanced, and printings from three-color plates over each other are comparatively easy. Another important use of pinatypy is in the production of reversed and duplicate negatives. When a negative is copied on a pinatype-plate, another negative is produced, but it is a reflection of the original, — that is, the positions are reversed; if the pinatype negative is now copied, the product will be the same as the original negative. In pinatypy a negative will always produce a negative, and a diapositive, a diapositive.

It is not immaterial what color-solutions are used for pinatypy. Personally, I use pinatype red, because it has good covering-power and gives very brilliant prints. — *Scenska Fotografen*.

## The Photographic Age

**P**HOTOGRAPHIC conditions are rapidly assuming the shape predicted by *The News* twelve months ago. The business is once more a business. New factories are springing up all over the country, and the new factories are being built because the goods to be made in them are in demand. They fill a want. Competition, the life of all trades, is again being felt. Business men, financiers and scientists once more see the field of photography offering a safe and profitable opportunity to invest thought and money. Consumption of photographic material has virtually doubled every year for five years, and this in the face of almost stagnant enterprise. Little has been done until recently to enliven the situation. New capital is beginning to appear on every hand. The man with a good thing in the photographic process is assured a future; the demand for new things is greater than the supply. One article in every five, printed in the newspapers, has something to do with photography. The thought, the money, the interest of the world, revolves around the process. A railroad recently ordered four million photographic postcards. Motion-pictures in natural colors are thrown on the screen in theaters, and will soon be followed with film, positive plates and paper of astonishing quality giving tone color-values. Color-photography as an artistic and commercial success has arrived. New people and untold capital are bringing new things forward. The profit in the manufacture of photographic material is enormous. Every plant is busy night and day. The imitators, the men of small means — the camp-followers, as it were — are having trouble, but even they are making an easy living. The Photographic Age is here. — *The Photographic News*.





*Copyright, 1911, Knaffl & Bro.*

THE APPLE-GIRL  
KNAFFL & BRO.



## EDITORIAL

### The Lure of Photography

TO take up photography professionally, after an exhaustive preparatory course obtained either at an eminent technical school or as an assistant in a professional photographer's studio, is one thing; to start on such a career without any practical experience and to give up a position or a business yielding a living wage, is quite another. An amateur photographer may be able to produce a landscape that delights the eye by its pictorial beauty, yet fail utterly to make a successful portrait. For him, then, to embark on a professional career as a portrait-photographer would be the height of folly; yet many have made the venture and come to grief. Some of these unfortunates have been misled by the flattery of friends who were not competent to judge amateur work as compared with high professional standards.

There are amateurs, it is true, who possess unmistakable talent, in that respect surpassing even the average professional practitioner; but, lacking even the first principles of business and other important qualifications, they soon yield to the inevitable and give up. The Editor is frequently consulted on this subject and, having first of all inspected the work of the aspirant, generally advises him to take a course at some first-class preparatory school, unless a good professional artist will accept him as an apprentice. Others ask to be referred to some printed work which gives complete directions how to become a successful professional photographer. The Editor is obliged to inform them that such a book has not been published. It were as easy to become a practical dentist, chemist or lawyer merely by reading books, although in many cases these are a valuable aid to the student; and no craft or profession has a literature more helpful to the student or the practitioner than has photography.

Some of the most successful practitioners are those who, having begun as retouchers, or darkroom or studio assistants, have worked their way up to the position of chief operator, and, subsequently, have either obtained a financial interest in the business, or, equipped with knowledge of practical business-methods they managed to acquire, founded establishments of their own. Nevertheless, there are not a few studio operators who, earning as they do from one hundred and fifty to two hundred dollars a

month, are not troubled with business-cares, and are considerably better off than their employers. This obviously important question forms the subject of an illuminating and convincing paper by an eminent photographic authority, printed elsewhere in this issue, which is warmly recommended to all those who contemplate the abandonment of a regular occupation as a result of the lure of photography.

### The Photographer as Authority

WHEN, several years ago, the Editor made the suggestion that Life Insurance companies procure photographic portraits of policyholders and attach them to the policies to ensure against fraud, the idea met the approval of several large companies and it was adopted. Any photographic connoisseur must have noticed occasionally the poor quality of photographic illustrations in books of travel, natural history and certain branches of sciences, published at the present time. In most cases it is very evident that the fault lay more with the selection of the original prints from which the blocks were made than with the process of reproduction. The publisher simply accepted, without criticism, the pictures as they were given to him by the author, who probably had not the least idea of what constituted a first-class photographic print. On the other hand, the responsibility to select suitable illustrations for the work to be published may have rested with the publisher himself, who relegated the task to a subordinate, probably as innocent of critical judgment as a little child. It has also frequently happened that, given absolutely first-class originals for the purpose of pictorial illustration, the work of the engraver was badly done, so that the final result was anything but creditable.

It is suggested that, in order to secure illustrations of high technical excellence, the pictures—in case they are photographic prints—be submitted to a competent photographer, who at least can point out existing deficiencies, and suggest to the publisher what kind of photographs to select in the future. When, however, the illustrations are to be made from color-sketches, the artist could cooperate with the photographic expert, so that at least the photographic part may receive proper attention. Almost any photographic expert will be willing to serve as the official photographer of a reputable firm.

# THE ROUND ROBIN GUILD

*An Association of Amateur Photographers*

Conducted by ELIZABETH FLINT WADE

This association, conducted under the auspices of PHOTO-ERA, and of which PHOTO-ERA is the official organ, is intended primarily for the benefit of beginners in photography, although advanced camerists are just as welcome and many are numbered among its members. The aim of the association is to assist photographers by giving them information, advice and criticism in the Guild pages of PHOTO-ERA and by personal correspondence. Membership is free and may be obtained by sending name and address to PHOTO-ERA, The Round Robin Guild, 383 Boylston Street, Boston. Send a stamp for complete prospectus.

## The Photography of Outdoor-Sports

No phase of picture-making with the camera offers so wide a range of opportunities as sports in the open. This will be the subject of the Guild competition which closes September 30 this year. That it is eminently comprehensive, is seen by the fact that it includes all the legitimate sports on the water, on land and — in the air. There is yachting, rowing, canoeing, bathing, swimming, fishing and water-polo. Chief among the sports on land are golf, baseball, football, lacrosse, archery, tennis, cricket, motoring, riding horseback, bicycling, polo and other athletic sports. Last, but not least, comes the latest of all sports, one destined, perhaps, to revolutionize modern methods of warfare, if, per contra, it does not develop as a powerful agency in the attainment of universal peace — the science of flying through the air, aeronautics. This aerial sport includes, naturally, the use of machines which skim along the surface of the water with the ability to rise and fly through the air, and are known as hydro-aeroplanes. And it is just that ballooning shall be included; for, rising majestically from the ground from among an assemblage of enthusiastic spectators, or seen hovering high among the clouds, the huge globe with its graceful contours presents a sight at once thrilling and picturesque. The opportunities to procure with the camera a pleasing picture of this sort may seem few; but if the photographer who is fond of the aerial evolutions of the aeroplane's predecessor is on hand at the opportune time, there is no reason why he should not succeed in bagging a successful "shot." provided he has a suitable apparatus, viz., a mirror-camera fitted with a long-focus lens.

Fishing has been mentioned here as one of the principal aquatic sports. Taken in its broadest sense, it includes the catching of the bluefish, cod or tarpon in salt waters amid all suitable conditions; hooking the trout in mountain brooks, landing the river salmon, trolling for pickerel on ponds and lakes, or even sitting lazily along the wharves waiting for a bite.

Comprehensive as we have tried to make the subject of outdoor-sports, we take it for granted that only summer-sports are here considered. Winter-sports really form a separate group, embracing, as they do, skating, tobogganing, coasting, hockey, fishing through the ice, etc. Briefly, these are excluded from this contest, but they may form the subject of a future Guild-contest.

Excluded are — and emphatically, too — such brutal sports as bull-fighting, cock-fights, as well as the ruthless killing of deer, caribou and moose, called "hunting" or "gunning." Even hunting the big game in the jungles of India and Africa is an occupation not worthy to be depicted by our Guilders. The reasons for referring in words of disparagement to this form of sport — however great the required physical courage and skill

in handling firearms — must be obvious to every sympathetic reader of this department.

It is best, therefore, to encourage interest in only those sports which are wholesome in their influence, and the portrayal of which shall enlist our better instincts and sympathies. To depict even certain phases of a wrestling-match or a boxing-bout — much as the practice of the art of self-defense should be encouraged — may not come properly within the province of a refined photo-pictorialist. Besides, almost any of the other sports to which we have given our approval will afford superior opportunities to the camerist to obtain attractive pictures.

An important question in connection with this contest of outdoor-sports is the selection of the most suitable photographic equipment. Manifestly, tripod-cameras will be found inconvenient, if not altogether useless. In cases where one wishes to capture the decisive moment of a horse-race, having previously placed the camera at a point of vantage, within range of the winning horse, and there is no danger of interference, the bulb may be pressed with every prospect of a successful exposure. Indeed, very frequently results obtained amid such conditions are superior to those secured with the aid of a hand-camera. On the other hand, the user of a mirror-camera is free to move as circumstances may dictate; and, provided with a highly-efficient and quickly-adjustable outfit, he is always master of the situation. If a rider is thrown, or man and horse go down together, the worker with the superior equipment records the incident — an opportunity entirely denied the camerist dependent upon a tripod-camera. Indeed, a camera of the reflecting type is preferable to almost any other form of hand-camera in photographing outdoor-sports.

When such a reflex-camera is equipped with a rapid tele-photo lens, the user is enabled to secure objects in motion at a considerable distance, and the results will be just as satisfactory, if not actually superior, had he employed an ordinary mirror-camera outfit at close range. Such a camera has proved highly valuable in obtaining good-sized pictures of distant moving objects, such as yachts, aeroplanes, balloons, animals, baseball players, etc. Ordinarily, however, the up-to-date folding hand-camera, fitted with a rapid lens of standard make, and in the hands of a skilful worker, will be found quite adequate to solve most problems in "Outdoor-Sports."

A few words suggesting the best view-points from which to photograph single moving objects in the "Sports" competition may not be out of place. Scenes — in landscape, marine and architecture — in which there are long parallel lines, be they sharp or irregular, generally yield a more satisfying picture, when taken obliquely. Even in portraiture, because the human face is symmetrically constructed — each side of the head, from the



SUISAI ITOW

FIRST PRIZE — FLOWERS AND SHRUBS

SNOW-BALL

center of the face to the corresponding place at the back of the head being virtually alike — a three-quarter view of the human countenance is deemed more artistic than a full-face. This subject has been treated so often in PHOTO-ERA, and illustrated by pictures in nearly every issue, that further comment would seem to be unnecessary. Hence, when a yacht, a steamer or a full-rigged ship is approaching, the camerist will not wait until the craft presents a full broad-side, but make the exposure long before that. Sometimes a stern view is equally effective, which is determined by the artistic judgment of the photographer. This illustration is applicable to the photography of automobiles, aeroplanes, trotting or leaping horses and similar moving objects, except that the ordinary camerist, unless he has the proper equipment and knows how to use it, will be unable to secure a successful exposure of an object as it rushes by him at the rate of fifty or more miles an hour. The camerist with a preference for front views is necessarily a person of extreme agility. At all events, we should seriously advise ambitious Guilders to be content with views of swiftly-moving "juggernauts," racing horses, etc., which can be made with absolute safety. Guilders interested in photographing aeroplanes will profit by having read Charles G. Grey's practical and trustworthy article on Aeroplane-Photography, which was printed in the August issue.

W. A. F.

### Important Notice to Guilders

THE Editor requests that each member of the Guild, who contemplates entering pictures in the competitions, will read carefully the rules governing the same. One of the rules most often disregarded is the one which says that full name and address must be written on the reverse side of each picture. Another rule is that pictures must be mounted. Please send no more unmounted pictures to the competitions. So many pictures are received, that the unmounted print, not being properly protected, is very apt to be injured or broken, though the Editor enjoins strict care in the opening and handling of all photographs. It has been decided, therefore, to exclude all photographs which are sent unmounted.

✂

GUILDERS who are subscribers to PHOTO-ERA or who buy it regularly of the dealers are the only persons who are entitled to the full privileges of the Round Robin Guild: Print-criticism; Answers to Queries; Monthly Prize-Competitions, etc.. The Guild is conducted at much expense, and it is only fair to the publisher that those who are benefited by it should be subscribers to the magazine. It seems to be the least they could do to show their appreciation of the excellent help they receive in their work, both in the printed matter and in the private correspondence conducted by the Guild editor.

## The Round Robin Guild Monthly Competitions

*Closing the last day of every month.*

*Address all prints for competition to PHOTO-ERA,  
Round Robin Guild Competition, 383 Boylston  
Street, Boston, U.S.A.*

### Prizes

*First Prize: Value \$10.00.*

*Second Prize: Value \$5.00.*

*Third Prize: Value \$2.50.*

*Honorable Mention: Those whose work is deemed worthy of reproduction with the prize-winning picture, or in later issues, will be given Honorable Mention.*

Prizes may be chosen by the winner, and will be awarded in photographic materials of any nature sold by any dealer or manufacturer who advertises in PHOTO-ERA.

### Rules

1. These competitions are free and open to all members of the Round Robin Guild.

2. As many prints as desired, in any medium except blue-print, may be entered, but they must represent the unaided work of the competitor from start to finish, and must be artistically mounted. Sepia-prints on rough paper are not suitable for reproduction, and such should be accompanied by smooth prints on P. O. P. or black-and-white paper baying the same gradations and detail.

3. The right is reserved to withhold from the competitions all prints not up to the PHOTO-ERA standard.

4. A package of prints will not be considered eligible unless return postage at the rate of one cent for each two ounces or fraction is sent with the data.

5. Each print entered must bear the maker's name, address, Guild-number, the title of the picture and the name and month of the competition, and should be accompanied by a letter SENT SEPARATELY, giving full particulars of date, light, plate or film, make, type and focus of lens, stop used, exposure, developer and printing-process. Enclose return-postage in letter.

6. Prints receiving prizes or Honorable Mention become the property of PHOTO-ERA. If suitable, they will be reproduced, full credit in each case being given to the maker.

7. Competitors are requested not to send enlargements greater in size than 8 x 10 or mounts larger than 12 x 15 unless they are packed with double thicknesses of *stiff corrugated board*, not the flexible kind, or with thin wood-veneer. Large packages may be sent by express, Section D Rates, very cheaply and with indemnity against loss.

### Subjects for Competition for 1912

July — "Tree-Studies." Closes August 31.  
August — "Bridges." Closes September 30.  
September — "Outdoor-Sports." Closes October 31.  
October — "Street-Scenes." Closes November 30.  
November — "Interiors with Figures." Closes Dec. 31.  
December — "Cats and Kittens." Closes January 31.

### For 1913

January — "Home-Portraits." Closes February 28.  
February — "Flashlights." Closes March 31.  
March — "Architectural Subjects." Closes April 30.  
April — "Spring-Scenes." Closes May 31.  
May — "Street-Scenes." June 30.

## Awards — Decorative Treatment of Flowers and Shrubs

*First Prize: Suisai Itow.*

*Second Prize: Mrs. Fannie Cassidy.*

*Third Prize: Harry G. Phister.*

*Honorable Mention: Mrs. Alice Foster, Gerald Tushak,  
Alexander Murray.*

## BEGINNERS' COLUMN

### Quarterly Contests for Beginners

*In these contests all Guild members are eligible PROVIDED THEY HAVE NEVER RECEIVED ANY PRIZES OR HONORABLE MENTIONS in the past, FROM ANY SOURCE, AND PROVIDED ALSO THAT THEY HAVE NOT BEEN MAKING PHOTOGRAPHS MORE THAN ONE YEAR.*

All prints submitted, except prize-winners, will be returned if postage is sent in a separate letter with the data. See rules 4 and 5 in opposite column.

### Prizes

*First Prize: Value \$5.00.*

*Second Prize: Value \$2.50.*

*Third Prize: Value \$1.50.*

*Honorable Mention: Those whose work is worthy will be given Honorable Mention.*

### Subjects for Competition

Summer-Scenes. Closes October 15, 1912.

Winter-Scenes. Closes January 15, 1913.

Animals. April 15, 1913.

Marines. Closes July 15, 1913.

### Become Your Own Photo-Finisher

In cases where camera-users do not or cannot develop and print their exposed films or plates, and have that work done by an expert, we always ask that contributors to the Guild competitions put that person's or firm's name on each print as joint author. And why? Simply because the person who develops the exposed plate or film and makes the print performs the actual photographic work and is entitled to credit. It is hard to understand why persons of sensitive feelings persist in openly boasting that they are the sole creators of photographs made from films or plates which they have only exposed. They claim credit for skillful labor which they are unable to perform. They honestly do not realize that all they do is to point the camera towards an object, press a bulb or a button, turn a key to make way for another exposure, and so on, and that the rest of the work is of no account whatever. Let Guilders who do their own finishing enlighten such camera-users by telling them that by far the most important and fascinating part of picture-making is the developing and printing, all of which can now be done in broad daylight. Then comes the pride and satisfaction to be able to say: "I did everything myself. I am a bona fide photographer."

ONE need not choose a bright day in which to make his picture. A misty or foggy day will give "atmosphere" to even the most inartistic thing. The fog or mist which "half-conceals and half-reveals" the outlines will add greatly to the artistic composition of the picture.



# PHOTOGRAPHIC EXHIBITIONS

Information for publication under this heading is solicited

<i>Society or Title and Place</i>	<i>Date</i>	<i>Particulars of</i>
London Salon of Photography { International Exhibition One-Man-Show — W. H. Porterfield Salon of Photographic Art, Ghent, Brussels International Exposition Ninth American Photographic Salon, Carnegie Institute, Pittsburg	Sept. 7 to Oct. 19, 1912 October, 1912 April 27, 1913 Nov. 1, 1912	5a, Pall Mall East, London, Eng. Bertram Park, Hon. Secretary. New York Camera Club Secretary: P. Lunbosch, 3, Place Royale, Brussels C. C. Taylor, Secretary, 3223 Cambridge Ave., Toledo, O.

## Notes on the Use of Exposure-Meters

For those who wish to use a meter that is accurate in all conditions, we can recommend both the Wynne and Watkins. Both depend on the tinting of a sensitive paper to a standard shade, thus giving the exact actinic value of the light. Full directions for use are given with each outfit and the manipulation is very simple. The only thing to remember is that, being sensitive to atmospheric conditions, the test-papers do not always change to the exact color of the shade-guide. For this

reason the depth of color and not merely the shade itself should be judged. An actinometer or exposure-meter is a very useful adjunct to one's camera outfit, for it is so constructed that it measures the correct time of exposure under different conditions of light, speed of plate and size of stop used.

We are sure the reader cannot do better than to familiarize himself with the practical and lucidly-written article on the use of exposure-meters, by M. D. Miller, expressly written for this magazine. It was printed in full in the January, 1912, issue.

## Plate-Speeds for Exposure-Guide

Class-numbers. No. 1, Photo-Era. No. 2, Wynne. No. 3, Watkins

Class 1/3, P. E. 156, Wy. 350, Wa.

Lumière Sigma

Class 1/2, P. E. 128, Wy. 250, Wa.

Barnet Super-Speed Ortho

Iford Monarch

Magnet Ortho

Seed Gilt Edge 30

Class 3/4, P. E. 120, Wy. 200, Wa.

Barnet Red Seal

Defender Vulcan

Iford Zenith

Imperial Flashlight

Eastman Speed-Film

Seed Color-Value

Wellington Anti-Screen

Wellington 'Xtra Speedy

Class 1, P. E. 111, Wy. 180, Wa.

American

Anseo Film, N. C. and Vidil

Barnet Extra Rapid

Barnet Ortho Extra Rapid

Barnet Studio

Cramer Crown

Defender Ortho

Defender Ortho, N.-H.

Ensign Film

Hammer Special Extra Fast

Imperial Special Sensitive

Imperial Non-Filter

Imperial Orthochrome Special

Sensitive

Kodak N. C. Film

Kodoid

Lumière Film and Blue Label

Magnet

Premo Film Pack

Seed Gilt Edge 27

Standard Imperial Portrait

Standard Polychrome

Stanley Regular

Vulcan Film

Wellington Film

Wellington Speedy

Wellington Iso Speedy

Class 1 1/4, P. E. 90, Wy. 180, Wa.

Cramer Banner X

Cramer Instantaneous Iso

Cramer Isonon

Cramer Spectrum

Eastman Extra Rapid

Hammer Extra Fast

Hammer Extra Fast Ortho

Hammer Non-Halation

Hammer Non-Halation Ortho

Seed 26x

Seed C. Ortho

Seed L. Ortho

Seed Non-Halation

Seed Non-Halation Ortho

Standard Extra

Standard Orthonon

Class 1 1/2, P. E. 84, Wy. 160, Wa.

Cramer Anchor

Lumière Ortho A

Lumière Ortho B

Class 2, P. E. 78, Wy. 120 Wa.

Cramer Medium Iso

Iford Rapid Chromatic

Iford Special Rapid

Imperial Special Rapid

Lumière Panchro C

Class 3, P. E. 64, Wy. 90, Wa.

Barnet Medium

Barnet Ortho Medium

Hammer Fast

Seed 23

Wellington Landscape

Stanley Commercial

Iford Chromatic

Iford Empress

Cramer Trichromatic

Class 5, P. E. 56, Wy. 60, Wa.

Cramer Commercial

Hammer Slow

Hammer Slow Ortho

Wellington Ortho Process

Class 8, P. E. 39, Wy. 30, Wa.

Cramer Slow Iso

Cramer Slow Iso Non-Halation

Iford Ordinary

Cramer Contrast

Iford Half-tone

Seed Process

Class 100, P. E. 11, Wy. 3, Wa.

Lumière Autochrome

# Exposure-Guide for September

Calculated to give Full Shadow-detail, at Sea-level, 42° N. Lat.

For altitudes up to 5000 feet no change need be made. From 5000 to 8000 feet take  $\frac{3}{4}$  of time in table. From 8000 to 12000 feet use  $\frac{1}{2}$  of exposure in table.

Exposure for average landscapes with light foreground, river-scenes, light-colored buildings, monuments, snow-scenes with trees in foreground. For use with Class I plates, stop F/8 or U. S. 4. For other plates, or stops, see tables.

For other stops multiply by the number in third column

Hour	Bright Sun	Sun Shining Through Light Clouds	Diffused Light	Dull	Very Dull	F/4	U. S. 1	× 1/4
11 A.M. to 1 P.M.	1/50	1/25	1/12	1/5	1/3	F/5.6	U. S. 2	× 1/2
9-11 A.M. and 1-3 P.M.	1/40	1/20	1/10	1/5	1/2	F/6.3	U. S. 2.4	× 5/8
8-9 A.M. and 3-4 P.M.	1/30	1/15	1/8	1/3	2/3	F/7	U. S. 3	× 3/4
7-8 A.M. and 4-5 P.M.	1/20	1/10	1/5	1/2	3/4	F/11	U. S. 8	× 2
6-7 A.M. and 5-7 P.M.	1/15	1/8	1/2	3/4	1	F/16	U. S. 16	× 4
						F/22	U. S. 32	× 8
						F/32	U. S. 64	× 16

The exposures given are approximately correct, provided the shutter-speeds are accurately marked. In case the results are not just what you want, use the tables merely as a basis and increase or decrease the exposure to fit the conditions under which one works. Whenever possible keep the shutter-speed uniform and vary the amount of light when necessary by changing the stop.

\*These figures must be increased up to five times if light is inclined to be yellow or red. Latitude 60° N. ×  $\frac{1}{4}$ ; 55° × 1; 52° × 1; 30° ×  $\frac{1}{2}$ .

**SUBJECTS.** For other subjects, multiply the exposure for average landscape by the number given for the class of subject.

**1/8 Studies of sky and white clouds.**

**1/4 Open views of sea and sky ;** very distant landscapes ; studies of rather heavy clouds ; sunset- and sunrise-studies.

**1/2 Open landscapes without foreground ;** open beach, harbor- and shipping-scenes ; yachts under sail ; very light-colored objects ; studies of dark clouds ; snow-scenes with no dark objects ; most tele-photo subjects outdoors ; wooded hills not far distant from lens.

**2 Landscapes with medium foreground ;** landscapes in fog or mist ; buildings showing both sunny and shady sides ; well-lighted street-scenes ; persons, animals and moving objects at least thirty feet away from the camera.

**4 Landscapes with heavy foreground ;** buildings or trees occupying most of the picture ; brook-scenes with heavy foliage ; shipping about the docks ; red-brick buildings and other dark objects ; groups outdoors in the shade.

**8 Portraits outdoors in the shade ;** very dark near objects, particularly when the image of the object nearly fills the plate and full shadow-detail is required.

**16 Badly-lighted river-banks, ravines, to glades and under the trees. Wood-interiors** not open to sky. **Average indoor-portraits** in well-lighted room, light surroundings.

## Example :

The factors that determine correct exposure are, first, the strength of light ; second, the amount of light and dark in the subject ; third, speed of plate or film ; fourth, the size of diaphragm used. To photograph an *open landscape, without figures*, in Sept., 4 to 5 P.M., bright sunshine, with plate from Class 1, R. R. Lens, stop F/8 (or U. S. 4). In the table look for "hour," and under the column headed "Bright Sunshine," note time of exposure, 1/20 second. If a smaller stop is used, for instance, F/16, then to calculate time of exposure multiply the average time given for the F/8 stop by the number in the third column of "Table for Other Stops," opposite the diaphragm chosen. The number opposite F/16 is 4. Multiply  $1/20 \times 4 = 1/5$ . Hence, exposure will be 1/5 second.

For other plates consult Plate-Speeds Tables. If a plate from Class 1/2 is used, multiply the time given for average exposure, F/8 Class 1, by the number of the class.  $1/40 \times 1/2 = 1/80$ . Hence, exposure will be 1/80 second.

**PLATES.** When plates other than those in Class I are used, the exposure indicated above must be multiplied by the number given at the head of the class of plates.

# THE CRUCIBLE

A MONTHLY DIGEST OF FACTS FOR PRACTICAL WORKERS

*With Reviews of Foreign Progress and Investigation*

Edited by WILFRED A. FRENCH, Ph. D.

Readers are encouraged to contribute their favorite methods for publication in this department  
Address all such communications to The Crucible, PHOTO-ERA, 383 Boylston Street, Boston

## Photographs with Copper Salts

THE action of light on the copper haloids has long been known, and numerous articles have been written on the subject. Owing to the varying effect of the light on the exposed and unexposed portions of the haloid-coating, an image is produced. Mr. G. Rebourg writes in *Comptes Rendues* that these images, or prints, possess certain peculiar properties that he has not seen described hitherto, but that are certainly quite interesting.

A copper-plate is well polished and subjected to the vapor of chlorine or bromine in a closed vessel, and then exposed under a negative in sunlight or the light of an arc-lamp. The time of exposure varies from a few minutes to several hours, according to the intensity of the light and the quality of the negative. The sensitiveness is somewhat lower than that of ordinary printing-out paper. A very clear positive is obtained. The sensitiveness depends, chiefly, upon the thickness of the coating of salt on the plate, a fact that can be verified by putting a plate in a vessel only half filled with the bromine or chlorine vapor, when it will be seen that the concentrated vapor at the bottom takes a stronger hold on the lower part of the plate, and the varying thickness can be traced from the untouched portion to the lower edge where it is heaviest. In printing, the thinner the coating the quicker it is darkened by the light. A few minutes suffice for the thinner portions, while half an hour is required for the thicker ones. There is scarcely any sensitiveness where the salt reaches  $\frac{1}{100}$  mm. in thickness. A spot completely covered with chloride gives only a very feeble copy even after long exposure to the sun.

The change in the exposed salt is not at all stable. A picture copied on a plate will bleach out in a short time even when kept in the dark, and the disappearance of the image is not accompanied by any general darkening of the plate. A slow, voluntary retroaction takes place, which is more rapid when the coating is thick. In a copy with varying thickness of the coating, the image on the thicker portions had disappeared entirely within a week, while on the thinner portions the picture still was visible, though faintly, at the end of a month. Weak copies on thick coatings disappeared in a few hours.

This fading of the picture does not destroy the sensitiveness of the salt. A plate printed until quite black, and then kept in the dark until the image has disappeared, still remains sensitive to the light and can again be printed upon. The retrogression cannot be ascribed to oxidation through the influence of acid in the atmosphere, for the same thing happens if the plate is varnished at once after exposure. Probably the subchloride produced by the action of the light becomes rechlorided by a sort of efflorescence at the expense of the underlying salt that was not acted upon. This may explain why the degree of sensitiveness depends upon the thickness of the deposit of chloride; the salt under the exposed

portions forms a reserve of chlorine which is the richer the thicker the layer. Plates prepared with bromide exhibit the same peculiarities.

These prints cannot be fixed with either water, hypo or ammonia, on account of the comparative insolubility of the salts, whether exposed or not. They can, however, be slightly fixed with very dilute gold- or silver-solutions in the presence of sodium-hyposulphite. With gold, a brown, and with silver, a violet precipitate is formed on the image, while the hypo causes the disappearance of the unexposed salt. The deposit that forms the image on the copper plate resembles a very fine powder, and the slightest rubbing will obliterate the picture. If the image is wiped off, a negative appears on the plate, in which the blacks become white. To protect the picture from rubbing off, it must be coated with collodion or gelatine. The appearance of the pictures reminds one of the old-time daguerreotypes.

## Strengthening and Reducing Negatives

PERSONS who have had experience in the use of the mercuric intensifier know how difficult it is for beginners to judge when the negative has reached the proper density, as they generally overdo the thing and perhaps spoil the negative entirely. Copper sulphate strengtheners, which can be bought ready put up, are recommended as better, and the ordinary sepia-toning solutions for gaslight-papers will give just about the right amount of intensification without so much danger of making it excessive, or the risk of subsequent fading. This is really one of the oldest plate-intensifiers, and the treatment is just the same as in toning gaslight-paper. The plate is first bleached, rinsed, and then browned in the sulphide solution.

For reducing an over-dense negative, there is perhaps no better agent than the well-known ammonium persulphate; but even with this the beginner will often find difficulty to get satisfactory results, unless he exercise great care. If the plate has been dried, it should be thoroughly soaked before it is placed in the reducer, and the tray kept in motion all the time to prevent uneven action. It has recently been found that, if the persulphate is dissolved in distilled water, it loses its peculiar property of first attacking the denser parts of the negative, and that it requires a slightly-acid reaction to be effective. The addition of a very small quantity of common salt or hydrochloric acid will supply the required acidity.

## Too Much Speed in Exposing

In September most of the vacationists will have returned to their homes, and those who took their cameras along will be having their harvest of snapshots developed, in many instances only to find that the majority of the pictures are failures from underexposure. Occasionally a view, taken under right conditions, comes out well; but if the day was more or less cloudy, or the



MRS. FANNIE CASSIDY  
SECOND PRIZE  
FLOWERS AND SHRUBS

hour some distance from noon, underexposures are the rule. The amateur will say, "I can't see why my pictures are not so good as B's; I gave them the same exposure each time." But the fact is, very few of the cheaper class of cameras bear out the speed indicated on their shutters, and the probability is that where B's camera showed  $\frac{1}{100}$  second, it really gave  $\frac{1}{40}$  or  $\frac{1}{50}$ , which would be enough to account for B's better views.

Every amateur should acquaint himself with the actual speed of his shutter before starting to snap off a lot of films or plates, and should always bear in mind that  $\frac{1}{100}$  second on an ordinary hand-camera will give a satisfactory exposure only under favorable conditions, viz., clear sky, near midday, open landscape, etc. It is true that the shutters on most of the cheaper cameras give only two changes — instantaneous and time; and when a beginner tries to time an exposure the result is very likely to be in the opposite direction, viz., overexposure.

### Hypersensitizing Autochrome Plates

PROFESSOR ADRIEN recommends Thovet's formula for the above. The plate is immersed for five minutes in a panchrome solution of 1 to 1,000,000, is stood on edge for some minutes to drain, then waved rapidly in the air. After the back has been wiped off, it is placed in a drying-box supplied with calcium chloride. In from 45 to 60 minutes the plate will be dry and ready for use. Lumière's filter for making autochromes by magnesium light (also the Gekka artificial-light filter) will be found suitable. Plates so hypersensitized require only one-fourth of the usual time of exposure. Portraits, interiors and flower-pieces come out very well, but in landscapes with foliage the green is not given correctly.

### Long-Focus Lenses

LONG-FOCUS lenses have become more and more a necessity, though, to be sure, a good deal of it is due to fashion, says *Photographische Industrie*. From the viewpoint of the manufacturer and the dealer, however, the circumstance is one to be welcomed, since the higher-priced objectives bring also a greater profit. For the advanced amateur, particularly for the one who can make photography something of a hobby, and can call several cameras his own, the striving after the best perspective, the greatest possible sharpness around the edges, and the smallest amount of vignetting is a matter

worthy of all laudation. It is a question, however, whether the thing is not being carried too far. Forced by the construction of the  $3\frac{1}{4} \times 4\frac{1}{4}$  reflex camera, an objective of seven-inch focus is mostly used on it. But whether it is necessary that  $3\frac{1}{4} \times 4\frac{1}{2}$  folding-cameras should also have lenses of seven-inch focus, as is frequently the case, is very doubtful. One cannot help thinking that in this the general utility of an apparatus, such as would be suitable for a beginner, is too often overlooked. It should not only be capable of landscape, but also of architectural and interior work, as well as for home-portraits, for which only a short distance from the subject is generally available. The beginner, therefore, requires lenses of shorter focus. The manufacturer need not only respond to the justifiable demands of the artist-photographer for instruments with long-focus objectives, but should also meet the wishes of beginners to possess a universal camera; and to this belongs a universally-utilizable lens of short focus.

### Hoods Over the Ground-Glass

THESE are furnished nowadays even on the cheaper class of folding cameras, says *Photographische Industrie*. They are in the fashion and apparently are needed: "apparently," because a crying necessity for them does not exist, and their disadvantages are as great as their undeniable advantages. The latter are, that the hood forms a good protection to the ground-glass in carrying, and it shuts off the disturbing light when focusing, so that short-sighted persons at least can focus without a black cloth. Long-sighted people, on the contrary, are helped but little, as the hood is not large enough for them. The chief trouble, however, is that only one-half of the image — the middle — can be properly seen, while focusing the corners is difficult if not impossible. This is a great inconvenience when taking landscapes or interior views, particularly if a simple objective is used, that does not entirely cover the edges with a full diaphragm and one wishes to have the margins well in focus without stopping down the lens too much. To the photographer who strives for picturesque effect, the hood over the ground-glass is only a hindrance, because he wants to test the ensemble effect of his picture, and for this he must see clearly from corner to corner. It would be a help if the hood were either entirely removable or furnished with hinges so as to fold to one side when not wanted. We saw such an arrangement once and it appeared to be very practical.



## BERLIN LETTER

MAX A. R. BRÜNNER

MANY years have passed since a World's Fair has been held in the German Empire, and it is even doubtful whether we shall see one here any more. For our people and authorities are not at all fond of such big, sensational undertakings which Englishmen, Frenchmen and Americans like so much. Such large exhibitions as those held at London, Paris, Chicago, St. Louis, Portland, Seattle and San Francisco will, therefore, be impossible in the Fatherland, for it is our belief that the home-products advertise themselves through their own good quality, and thus do not require such ostentatious demonstration.

There is, however, much inclination toward industrial exhibitions, of which there are a dozen or more every year, lasting from a few days to six months. The largest exhibition of that kind, this year, is the Bavarian Trade and Handicraft's Show at Munich, which will be open till the end of October. The kingdom of Bavaria is known principally for its excellent products in

the Graphic Arts and related industries, and, therefore, takes up considerable space in the Munich Show. Much stress is laid upon the quality of the work and not upon the quantity; for most exhibitors have sent in only four to six prints, yet almost all of large size. The group, "Artistic Photography," was arranged by Professor Emmerich, the director of the Munich Academy of Photography. Our best Munich professionals are represented, and we see fine pictures as sent in by the Atlas Institute, Mr. Obergassner, Jaeger & Goergen, M. Gregorovius, Messrs. Luetzel, H. Traut, Veritas Company, E. van Bommel, Gaessler & Company, H. Wetterloh, and also Franz Grainer, president of the South German Photographic Society. Also large is the number of women-exhibitors, for Munich is noted for its numerous studios operated by women. One room is taken entirely by the above-mentioned Munich photographic school. Samples of all four departments are placed on view, along with works of scientific, industrial and criminal photography. The Bavarian capital is filled with old, quaint streets, historic houses and other landmarks; of such there are many pictures on view, and among others are several fine color-photographs. As Munich is the center of art in the German Empire, and probably of whole Europe also, it is natural that we see a large number of photographic reproductions of famous paintings and sculpture. In that city many millions of pictorial





MRS. ALICE FOSTER

HONORABLE MENTION — FLOWERS AND SHRUBS

BLOSSOMS

postcards are printed, to be sold in virtually all countries, and showing scenes of all of them.

In the meantime the Second Photographic Exhibition at St. Petersburg, 1912, has recently been closed. Two hundred and thirty-eight firms were represented with five thousand exhibitors, half of whom were foreigners. Germany received the bulk of the prizes and medals, of which a very large number was distributed. The undertaking was a success in every respect. Speaking of Russia, I mention an invention made by a subject of that Empire, Mr. Lifschitz, who was successful in reproducing the human voice by means of photography. His way is quite different from the Edison phonographic method. The sound oscillations hit a membrane and are thrown by the latter in stripes of varying light-intensity by a mirror upon a photographic film which is rapidly moving in front of an opening. Exposures are incessantly made as in a kinenatographic camera. The film's surface becomes hard and insoluble wherever it is affected by the action of the light, while the other parts remain soft and may be washed off. To reproduce the sound, the film is passed in front of a slot through which an air-current escapes. Where it touches the film, it is changed into the respective sound-oscillations owing to the uneven surface. The experiments were completed in the Paris Sorbonne, and the experts prophesy a great future for this invention, which will show better results than the phonograph embodying Edison's principle.

Another novelty has just been brought out by a paper firm in Rhenish-Prussia, which is the center of paper manufacture for probably the whole of Europe. The new paper, called Duplex, will be welcomed by all amateurs and those professionals who make many postcards. The paper is sensitive to light on both sides and thus you can print on both without extra expense. With postcards, for instance, you may print on the back a landscape and on the left portion of the front side a miniature picture, say a portrait of yourself, or of your room,

or a similar scene. The cards are more attractive if one side is white, the other of some reddish, bluish or greenish tint. The German firm keeps several grades of this paper in stock and also manufactures special Duplex toning-baths. By using the latter an effect is obtained similar to that in the brom-silver sepia prints upon Chamois paper, which are so popular here at present. The copying and toning process is in no way different from the usual method. The paper will also be of advantage to commercial travelers, who are to show pictures of furniture, machines, china, glassware, etc., to customers and can thus reduce their sample-books by fifty per cent, using cards printed on both sides.

The Society of German Manufacturers of Colored Glass, with headquarters in Berlin, has produced in these days a new ruby glass for the darkroom. The motive for it was given by the well-known authority, Professor Miethe, of the Technical University of Charlottenburg. As we all know, the quality of the future negative depends much upon our looking through it during the developing-process. When using the ordinary ruby glass, our eyes are rather blinded by the flame, and the light-intensity therefore seems somewhat small. The above-mentioned Society has made several experiments with a view to produce a glass which combines the good features of the noted Sherry-linen with the greater permeability of the glass. The difficult problem was, at last, satisfactorily solved, and a glass was manufactured having on one side a very thin layer of milkglass, on the other a ruby covering, perfectly safe in the spectroscopic sense. This new glass does not permit the flame to shine through, despite great light-intensity, and a darkroom equipped with it produces a diffused plane quite evenly lighted, in front of which you can examine a negative very carefully, and yet there is every desirable limit of safety when developing ordinary and even color-sensitive plates. The new glass is in great demand by amateur and professional photographers.

## LONDON LETTER

CARINE AND WILL A. CADBY

TRULY the engagement book of the photographer in London is well filled up at this time of year. There are the Dutch pictures at the Little Gallery, Arbutnot's portraits of modern painters at the Goupil Gallery, and the Camera Club, too, has broken out into an exhibition of a collection of etchings brought together by Mr. C. H. S. Emanuel. Then, on the 11th of July was shown Mr. Hoppé's Private View of portraits of the Russian ballet. Some of these pictures seemed to touch high watermark in photographic excellence, and, apart from the original and interesting way in which Mr. Hoppé had treated his subject, the quality of the prints was so wonderful. They were, I think, all platinum, but with such rich tones and with such a peculiar unphotographic flatness that they were like certain old engravings which have mellowed with age.

Mr. Hoppé is an uncannily-clever photographer; he understands how to represent the real as the ideal, and to portray the most commonplace subject with distinction and subtlety, though this hardly applies in the present case; for in these Russian dancers he had an exotic subject after his own heart, and has evidently enjoyed his work. The people who came to look at the exhibits were in their way well worth looking at, too; they were such a fascinating and attractive crowd of interesting notables: writers, players, painters and critics, with a sprinkling of editors.

But what we photographers are most grateful to Mr. Hoppé for are his "potboilers." He is ashamed of them and begs us not to give them any attention, for they do not represent his work; but to those who have the interests of photography at heart they are valuable, for they are always before the public and help to educate its taste. As a matter of fact, it is impossible for him to do a thing that one could call a "potboiler" in the usually-accepted meaning of the term. One often comes across some arresting illustration, head and shoulders above any other, in a weekly or monthly magazine. One stops at once and cannot but say, "What a fine thing," and the uninitiated mmmur, "Not a photograph, surely." And still it is what Mr. Hoppé calls a "potboiler."

Apart from photographic fixtures, photography is in the air just now, and one continually comes across it in all kinds of unexpected places. Last week we were taking luncheon in the studio of a modern painter whose attitude towards photography has always been contemptuously indulgent so long as it "kept its place"; but at once becomes disapproving and hostile as it soars above amateurish snapshots. The luncheon began with the discussion of the decline of historical painting, and the host had things well in hand, so that it was rather amusing to find that, towards the end, ten out of his fourteen guests had wandered away from the lofty plains of art, had crossed the forbidden boundary and were deep in a photographic discussion. It is true that the £1,000 prize had opened the gate to this nefarious subject; but before our host realized the situation, we had reached correct tone-values, accuracy of drawing—in fact, everything in reference to the camera and nothing to do with brush or pencil.

The *Daily Mail* £1,000 prize for the brightest record of a holiday has certainly caught on, at all events, in the Press. The photographic papers teem with hints on how to win the prize, and the *Daily Mail* must be reap-

ing a golden harvest from the frequent full-page kodak advertisements that are appearing with copious and dainty little drawings of the sort of subjects to aim at, and, hardly necessary to add, the sort of kodak to aim with. One cannot but wonder if these advice-givers realize that their successful audience must be very small, in fact, only three, for there are but two consolation prizes. But it would seem likely that this prize-giving will do good. The mere fact that to enter seriously, intent on making a dozen negatives that will stand a chance of success, must surely improve the general standard of photographic work. Anyone who enters lightly, serenely confident of winning the first prize without undue effort, must be possessed of a very comfortable idea of his own capabilities. True, the rules state that technique does not count; but with all deference to the rule-makers it surely must, even with the judges unconscious of the fact. A happy holiday will look all the happier if the print suggests brightness, and the figures are well placed. Neither a flat nor a chalky photograph can carry the same conviction as one from a well-exposed and properly-developed negative.

Flashlight-photography may seem to many persons a winter-subject; but we have found it a very fascinating occupation during these long summer-evenings. The idea has been to coax the dying daylight into supplementary use in conjunction with a flash that is the chief source of illumination. In this way very startling and often imaginative results of lighting are secured. If the negatives are suitably developed, they do not suggest in the least the usual hard flashlight-effect, such as one is used to see of public dinners; but offer soft, delicate renderings, almost of a drawing-like nature that differ, in quality, from any other black and white medium. Fancy, for instance, the singular effect of the under side of a spreading fir-tree illuminated from below, and yet the sky showing gently through the branches. Another interesting experiment was with lamplight and flashlight, after daylight had gone. This was tried on groups sitting under a tree on a lawn and a thirty-second exposure was given to the lamplight, which was fairly strong and actually in the picture before the flash was made.

Of course this has all been done before, but the results shown generally seem to lack gentle gradation and quality, and shout themselves flashlight photographs, turning the very name into an uncomplimentary adjective, and yet both gentleness of gradation and fine quality are obtainable by this method. The subject is worth more careful study and experiment than it has yet had both from the pictorial and the utilitarian points of view.



VACATION-DAYS

W. E. HOWE

# OUR ILLUSTRATIONS

Edited by WILFRED A. FRENCH

THE cover-decoration, and repeated on page 128 for more adequate presentation, was provided by Knaffl Bros., the well-known art-publishing firm. Joe Knaffl has always excelled in figure-studies, and finally took up the work professionally, for he found that there was a ready market for his lovely appealing creations which, through picture-dealers, have found their way into numberless appreciative American homes. The popular appeal of these studio-made genre-pictures is manifest in the "Apple-Girl," one of the most successful subjects published by this firm. Data: 11 x 14 Century camera; Voigtlander Portrait-lens; 3 seconds; 11 x 14 Seed Gift Edge; pyro; 10 x 14 Angelo Sepia print.

The portrait of a young American, our frontispiece, illustrates the teachings of Professor David J. Cook in his excellent paper on outdoor-portraiture, printed in this issue. The artist — the accomplished pictorialist, William H. Kunz, of Buffalo, but now of Boston — has imparted to the portrait of his little son pleasing realism and strongly-modeled character not ordinarily seen in pictures made in the open. The drawing is vigorous and well ordered, as may be expected from an experienced technician of Mr. Kunz's ability. Data: Darlot Single View lens; 18 inch; stop F/7; 8 x 10 Century camera; July afternoon; in shadow of hours; 1/5 second; Standard Polychrome; Edinol-Hydro; developing-paper.

Daguerreotypes left to us are interesting because of the quaintness and charm of the costumes of the period — so far as the women are concerned; the men call for no sympathetic consideration. Some of the daguerreotypes have been copied quite successfully, the result depending upon the condition of the picture and the technical skill of the copyist.

The daguerreotype of Niagara Falls, made in 1850, is singularly interesting, in that both of the couples shown in the foreground were on their bridal tours and each gave to the other one of the daguerreotypes. The owner of the original of our production values it at \$50.00.

A late characteristic likeness of Sadakichi Hartmann (Sydney Allan), the well-known author and critic; page 110. Mr. Hartmann has so frequently lent himself to fantastical, whimsical portrayal, that we are glad to present an adequate likeness of a man who has written so generously and so ably on matters photographic. Data: September 22, 1911; 3 P.M.; in studio of Howard D. Beach, Buffalo; 3 A Dallmeyer; Portrait lens; for 8 x 10; full opening; light good; 3/4 second; Hammer Red Label; Pyro tank; Haloid print, 4 1/2 x 6 3/4.

The pictures accompanying Mr. Hammond's article variously show the artist's taste for clearly-defined and for diffused pictures, although his preference leans towards the latter. His work is too well known to require special comment here. Data: Flat-Iron Building, page 112, Dec. 3, 1911; mid-day; Goerz lens; 7 1/2 inch; F/6.8; 1/25 second; Adams 4 x 5 reflex; focal-plane shutter; Wellington Anti-screen plate; Wellington rough bromide print. Pictures on pages 115, 116 and 117 have no data; except made with soft-focus lenses, at large apertures.

It must be interesting for amateurs to note how admirably the professional portraitist succeeds with an occasional outdoor view; but when the amateur landscapist essays his hand at portraiture, in a professional way, he generally comes to grief. The atmospheric

feeling, the perspective and sense of proportion, so exquisitely depicted in Mr. Parkinson's landscape-study, page 121, are due to a genuine artistic temperament and a ready command of first-rate technical resources. Data: June, 3 P.M.; 8 x 10 Century camera; Cooke lens; F/16; diffused to No. 3; sun hidden; 1/4 second; 8 x 10 Eastman plate; pyro; Angelo sepia print.

The portrait, page 123, is in E. E. Doty's happiest vein. Fine values in hair and complexion. A well-poised head, with the enviable wealth of hair admirably arranged. The busy, destructive retoucher found no employment here. Data: Studio portrait; 8 x 10 camera; Hellar lens; 16 inch; full opening; October; 4.30 P.M.; 1 second; Hammer; pyro; Haloid print; sitting made as demonstration in studio of Laura McDaniell, Springfield, Ill.

The humorous animal-study, page 125, is the product of a well-known press-photographer's skill, which is not devoted entirely to the portrayal of thrilling sporting episodes. Data: July, 11 A.M.; made in the shade; 4 x 5 Reflex camera; Euryplan lens; 8 1/4 inch; F/8; 1/200 second; Sigma plate; Edinol; Kresko print.

A very artistic treatment of what many pronounce our national flower, page 127. Mr. Alexander imparts to his flowers an intimate personal touch, but without the strident, assertive quality one commonly sees. Data: in ordinary room; 5 x 7 hand-camera; R. R. lens; F/32; 2 minutes; Seed's L Ortho; pyro.

## Our Monthly Competitions

WHENEVER a prize is awarded to a Japanese participant in these contests, we are tempted to expatiate on the importance and influence of Japanese art, particularly in the field of artistic decoration; but such remarks do not properly belong in this column. The winner of the first prize, this month, expresses the true Japanese spirit, also the perfection of workmanship for which his countrymen are famous. Page 131. The pictorial arrangement is admirable; yet the accent of the blossom on the table is detrimentally excessive. This could have been avoided by throwing a shadow upon it or applying local reduction to the negative. Data: June, 4 P.M.; north window; bright sun outside; B. & L. Zeiss Tessar; 2B; 8 1/4-inch; F/16; seconds; Standard Polychrome; pyro; P. M. C. enlargement.

The decorative scheme is more extended in Mrs. Cassidy's symmetrical tryptic, an attractive contents-design, page 136. The present arrangement affords a number of pleasingly-graceful lines, and good judgment was shown in not selecting twigs too crowded with blossoms. Data: May; 10.30 A.M.; sun; made in the house; 70 seconds; Auto-Graflex; Bausch & Lomb Tessar I C; F/4.5; stop, F/32.

A very charming design, for a similar purpose, appears on page 137. Here, too, the technical side is faultless. Data: June 6; studio-light; bright; Peerless Portrait-lens; 9 inch; stop, F/32; 12 seconds; Yunit Ortho plate; pyro; soft-surface platinum Cyko print.

Mrs. Foster's "Cherry Blossoms," page 138, is a pleasing arrangement. It would gain in beauty, however, had the uppermost cluster of blossoms been eliminated. Data: April, 4 P.M.; sunlight; Cramer's Medium Iso; pyro, tank; Planatograph lens, 8 1/4 inch; stop F/16; 1/2 second; print, Cyko Buff.

# NOTES AND NEWS

Announcements and Reports of Club and Association Meetings, Exhibitions and Conventions are solicited for publication



## The Philadelphia Convention

THE thirty-second convention of the Photographers' Association of America was held at Horticultural Hall, Philadelphia, July 22-27, and will be remembered by all who were in attendance as a great event. In some respects the Philadelphia convention eclipsed memorable ones of the past, with the one exception—the Rochester meeting, in 1909, which, all agree, stands unrivaled in the history of the present national association. With the increase in the number of the state societies and their steady growth, national conventions are not likely to equal the large and brilliant Rochester event, which was held in the greatest photographic manufacturing center in the world. The members who were present at Philadelphia came for a serious purpose, as was shown by the immense audiences with their intense interest at the various demonstrations. The industrial exhibits were never better patronized than on this occasion, and the exhibitors have reason to be well satisfied with the result of their efforts. Indeed, the display of apparatus and material has never been surpassed in variety, completeness and perfection. And it is a pleasure to chronicle the hearty appreciation by the photographers of the intelligence, taste and liberality of the manufacturers with which they arranged their exhibits at this convention. The expenditure in thought, ingenuity and money was enormous. As a medium of education, alone, these magnificent displays were difficult to estimate at their true value. No wonder, then, that the national convention always attracts photographers from all parts of the United States and a goodly number from across the northern border.

The national conventions form and cement friendships that are destined to benefit the careers of the constituents; they present unequalled opportunities to exchange ideas and views; they suggest to the inventive mind what further progress may be made in the development of equipments, material, processes and methods, which already seem to have reached a state of perfection, and which evokes the admiration of experts and connoisseurs. The convention time is the era of happiness and good will, of inspiration and incentive, of progress and promise. Men and women, in spite of advanced years, here regain the enthusiasm and buoyancy of youth, and there are some who, like "Papa" Cramer and his charming consort, never grow old. All honor to those who, gracing these occasions with their presence, disseminate the fragrance of their personality, their kindly, cheering words and friendly handclasp. It is this delightful social element that helps not a little to bring together this goodly company, year after year. And when at the reception, on the first evening, a

familiar face is not seen, there are instant inquiries from all sides as to the cause of its absence, and, in the event of illness, sincere sympathy prevails. Although quite ably represented by his assistant, Miss Julia Reith, J. C. Strauss was sadly missed. And Fred Hammer, with his happy, jovial nature, was vainly looked for, a serious, indeed fatal, malady being his excuse for remaining at home. Yet all were grateful once more to be privileged to meet old friends and, as a list below will show, there was a large representation of the worthy men and women who dignify professional photography in this country.

With a few trifling exceptions, the details of the program were carried out. The one disappointment at the opening of the convention was the absence of John Wanamaker, who was prevented through illness from making the speech of welcome. William H. Rau spoke in his place, with brevity and wit. President Larrimer presided with exemplary dignity and efficiency, and manifested eminent executive ability and an adequate grasp of parliamentary rules. Eager to prove his sincerity to keep his word as the chief executive, consistent with the dispensations of Providence, Mr. Larrimer requested the various speakers and demonstrators of the convention to be present at the initial session and introduced them to the audience. He gained the respect of all by fairness and firmness of his decisions in all circumstances.

Together with the officers, President Larrimer faced a number of embarrassing situations, but by much tact and patience these gentlemen succeeded in surmounting the impending difficulties. Owing to the rigid enforcement of fire-regulations, on account of a number of serious accidents in Philadelphia through flashpowder, no demonstrations of flashlight apparatus by the ignition of illuminants were allowed; but through the persistent efforts of members of the executive board, permission was obtained from the fire-marshal to fire flashlights throughout the hall. The electric illumination of exhibits in the numerous booths was at first retarded by unforeseen difficulties, but these were likewise overcome by the energetic action of the convention officials. Horticultural Hall was very conveniently arranged for the various needs of the displays and the meetings, but it was not wholly inadequate in respect to space, daylight illumination and ventilation. The refreshing breezes which wafted through the streets of the city, and about the convention hall during the first four days of the week, found no means of ingress; consequently those within experienced normal Philadelphia summer-weather. But no one complained, for everybody was deeply engrossed. But congestion at the meetings, demonstrations and about the exhibits has its advantages, for it brings persons more closely together. This rubbing of elbows creates a feeling of friendly intimacy, which does not exist in halls of prodigious size where the individuals are widely separated and generally pass each other without even a sign or word of recognition. With characteristic sagacity President Larrimer perceived that the lecture-hall would not accommodate all who wished to hear Frank Jewell Raymond's talk, "The Science of Salesmanship," and Witherspoon Hall, with a much larger seating-capacity, was chosen by a convention vote.



## The Program

MONDAY, July 22, 1.30 P.M. Opening of the Fourth Annual Session of the Congress of Photography, C. F. Townsend, Chairman. Evening, 8.30 P.M. Officers' Reception, Hotel Walton.

TUESDAY, July 23. Morning session, 10.30 A.M. Opening of the Thirty-Second Annual Convention, by President Larrimer. Address by John Wanamaker. Reading of communications. Remarks by the President. Appointment of Committees. Report from the Congress. First demonstration in the School of Modern Pictorial Printing, by H. O. Bodine, Ryland W. Phillips, William H. Kunz, C. Yarnall Abbott and H. Crowell Pepper. Criticisms of prints on exhibition, by Sadakichi Hartmann. Afternoon, 2 P.M. Business session. 3 P.M. Women's Federation Introduction by Katherine Jamieson, President. Paper on "Home-Portraiture," Pearl Grace Loehr. Talk on Autochromes, Clarissa Hovey. Demonstration on Negative-Making, Jane Reece. Evening, 8 P.M. Lecture, "The Science of Salesmanship," Frank Jewell Raymond, St. Louis.

WEDNESDAY, July 24. Excursion to Atlantic City. Free to members.

THURSDAY, July 25. Morning session, 9 A.M. Demonstrations in Negative-Making, by — John H. Garo, Ryland W. Phillips, Pirie MacDonald, Joseph Knafl, Dudley Hoyt, A. F. Bradley, William Shewell Ellis and others. 1 P.M. Luncheon for Women's Federation at Hotel Walton. Afternoon session, 2.30 P.M. Series of five-minute talks by twenty of the brightest stars in the photographic sky. Followed by business session. Evening, 8 P.M. Lecture by Alfred Stieglitz.

FRIDAY, July 26. 10 A.M. Business session conducted by the President. Final report from the Congress of Photography. Reports of Committees. Presentation of Life Membership Certificate to Past President G. W. Harris. Election of officers. Selection of next meeting-place. The afternoon will be devoted to manufacturers and dealers. The Picture-Exhibit will be open to the public from 2 to 5 P.M. Evening, 6 P.M. A grand mid-summer revel at Turngemeinde Hall provided for members of the Association by the Philadelphia Entertainment Committee.

SATURDAY, July 27. Morning session, 10 A.M. Exhibition of Negatives and Prints made in the schools. Unfinished business. Adjournment until 1913. N.B. — Criticism of prints by Sadakichi Hartmann and demonstrations in the School of Modern Pictorial Printing conducted daily throughout the week, except Wednesday.

## The Lectures

THE principal lectures and papers were delivered by women-photographers at the afternoon session of July 23. Pearl Grace Loehr made a ten-strike with her lecture on "Home-Portraiture." Indeed, it was generally conceded to have been the best exposition of the subject heard at a national convention. It was replete with practical suggestions regarding the choice of equipment and its most intelligent application amid the varying and trying conditions of the home, scarcely two of which are alike. The practiced eye at once detects the degree of adaptability of prevailing conditions to favorable results. It will not do complacently to utilize only what is most easily available, and then philosophically attribute indifferent results to the character of the light and the surroundings, however inadequate either or both may have been. Excuses are fatal to one's reputation. The operator must be properly equipped, not only with efficient apparatus, but with mental resources. He must grasp the situation at a glance and proceed quickly without making a disturbance. Prolonged deliberations, or, perchance, "waiting

for an inspiration," do not produce a favorable impression upon the sitter, or upon those who happen to be in close proximity. Neither should he experiment too much, at the expense of the sitter's patience, trying different poses with a view to obtain the best result. The operator should spare the sitter as much as possible, and allow nothing to mar his serenity and tranquillity of mind. These and many more valuable hints, which greatly aid towards successful home-portraiture, were gleaned by those who listened to this illuminating address.

Clarissa Hovey was unable to be present and her paper on autochromes was presented to the convention. Miss Hovey communicated her methods of manipulating autochrome plates and modestly referred to her preferences regarding suitable subjects and their surroundings. She emphasized the fact that successful autochromes show the individuality of the artist just as much as paintings reveal the characteristics of their creators. The possibilities of color-gradations; luminous qualities; transparencies in the shadows; atmospheric effects; aerial perspective and exclusive range and peculiarities of color, were indicated in terms of true appreciation. Many up-to-date hints of great practical value — the outcome of personal experiences with the autochrome-process — were given with unselfish liberality, and expressed in language at once lucid and comprehensible. As Miss Hovey is widely recognized as an expert autochromist, her views made a very favorable impression.

Jane Reece's demonstration of negative-making concluded this remarkably interesting session of the Women's Federation. Miss Reece exemplified with the use of living models her individual method of making the photographic negative. Her quick, intelligent and sympathetic manner in approaching and arranging the subject revealed the secrets of her success, although it was apparent that she possessed the necessary technical knowledge for every step in the art. She seemed ever alert and resourceful, and was always complete mistress of the situation, holding her audience from the beginning to the end. She makes much of the esthetic side of portrait-characterization, and is by nature and temperament eminently fitted to apply this important quality to portraiture.

The lecture by Frank Jewell Raymond, in Wither- spoon Hall, attracted a large audience. The speaker analyzed the qualities that make for successful business. He related his personal experience with portrait-photographers, and, having a keenly-observing eye, he cited their various shortcomings in meeting customers, their neglect of the appearance of the studio and showcase, and slipshod methods of doing business. A well-known practice of the unsuccessful practitioner, he said, was to deceive patrons by not delivering pictures when they were promised. (Strangely enough, we picked up a humorous treatment of this failing a few days before we left Boston for the Philadelphia convention. It will be found elsewhere in this issue.) Mr. Raymond held his audience with a firm grip throughout his entire talk, by reason of his tremendous earnestness and the great force of his delivery. He punctuated every individual idea with powerful, theatrical gestures; dramatic climaxes came in quick succession, and his forceful personality made a deep impression upon those present. He was frequently applauded, and at the conclusion was wildly cheered.

In violent contrast was the appearance of Alfred Stieglitz, two evenings later. We could not attend; but according to absolutely-trustworthy sources, Mr. Stieglitz' talk was a great disappointment. Much was expected of him, and, in view of the many trite things he had said at the New York State convention last February, the executive board seems to have been justified in placing his name on the program. He evidently was not in the vein



on this occasion. His postures and whole manner indicated that he was physically and mentally tired. He came seemingly unprepared, and what few desultory thoughts he had were of the disparaging, pessimistic sort. He disavowed knowledge of anything, and yet he criticized. He declared that, of the official print-exhibit in the convention-hall, there was nothing of merit, except the pictures by Margaret Cameron (chivalrously referred to, on the official list of prints, as the pioneer pictorial photographer of England), which were portraits of prominent Englishmen made about fifty years ago.

#### The Official Print-Exhibit

The artistic quality of the convention-exhibit of prints by members of the national association was a distinct disappointment, despite the fact that, for the first time in the history of the association, the entries were submitted to a jury of selection and no more than two prints from each contributor were accepted and hung. The selection was made by Geo. G. Holloway, Geo. W. Harris and Ryland W. Phillips, artists of whose honest, critical judgment there is no question. While the two hundred or more prints in this collection contained many admirable examples of modern portraiture, the artistic standard, as a whole, seemed to be below that of former collections held under the same auspices. Most of the prints shown appeared to indicate an effort towards pictorial expression according to established art-principles; in other words, the workers attempted to emulate, but unsuccessfully, good examples of composition and lighting which they had seen at exhibitions and in standard photographic magazines, assisted by talks on pictorial art. These lectures on how to construct a picture, and how to interpret the character and soul of the sitter, are generally not so practical as they might be; and public demonstrations of lighting and posing, admirable as they are from an educational standpoint, are too hurried and too brief to yield an adequate degree of satisfaction to the average observer. It must also be borne in mind that a large number of important entries arrived too late, several days after the time-limit—July 15. President Larrimer, although earnestly besought to show some leniency in behalf of these belated contributors, firmly refused to yield. Many of these unopened boxes contained what later proved to be representative work by prominent artists, which eventually helped to enrich the print-exhibits of manufacturers of plates and paper in various parts of the hall.

Added distinction was given to ten prints of this collection, selected by the judges to embellish the Association Annual, to be published some time in August, and a copy to be mailed to each member. The prints thus honored were by Gertrude Kisebier, Nancy Ford Cones, Jane Reece, Imogene Cunningham, Dudley Hoyt, Pirie MacDonald, E. E. Doty, T. Kajiwara, J. H. Garo and Victor Georg.

Much interest centered around a multi-colored gumprint by J. H. Garo, of Boston. It was the head of a bearded old gentleman; and, in order to obtain the particular result he had in mind, the artist printed the picture in thirteen different colored tissues. It was a masterpiece of interpretation by the gum-process, replete with subtle sensations of color, refined in expression, yet strong in characterization. Were Mr. Garo not an admirable painter and skilful draftsman, he might be unable to achieve such a remarkable result, which is neither a photograph nor a painting, but something far beyond either. By the way, the picture was insured for the sum of one thousand dollars.

The autochrome-exhibit represented the skill of eminent American experts, including half of those who participated in the notable display at the New York

state convention last February. Unfortunately for satisfactory examination, the plates, one hundred and sixty-nine in number, were inadequately illuminated—not through any fault of the executive board, but because of insufficient current for the number of Tungsten lamps used for the purpose.

#### The Banquets

"A MIDSUMMER NIGHT'S REVEL," provided by the photographers, manufacturers and dealers of Philadelphia, the character of which was shrouded in mystery, proved to be an informal dinner, at Turngemeinde Hall, a feature of which was a vaudeville entertainment furnished by local professional talent. As a matter of record, this jolly affair took place Friday evening, July 26.

The evening before, after Alfred Stieglitz had said the last word on things in general, the executive board gave a complimentary banquet to the instructors and demonstrators of the several schools held during the convention, at Hotel Walton. Among others present were George G. Holloway, Elias Goldensky, Morris Burke Parkinson and members of the photographic press. During the course of the repast President Larrimer sprung a surprise on his guests by presenting, on behalf of the board, a massive loving-cup of artistic design to each of the instructors in the gum-bichrome school—Ryland W. Phillips, H. Crowell Pepper, William H. Kunz, C. Yarnell Abbott and H. Oliver Bodine—as a token of appreciation for services rendered in the school of modern printing-processes. Each cup was suitably inscribed with the full name of the recipient, and its object. Then, upon each of the demonstrators in lighting and posing—Pirie MacDonald, Dudley Hoyt, F. A. Bradley and A. Ryland Phillips—President Larrimer bestowed a gold watch-fob, also appropriately engraved. Brief responses were made by the greatly-astonished and profoundly-grateful recipients, and the occasion was further enlivened by appropriate remarks from Messrs. Parkinson, Holloway, Goldensky, Tyree, J. C. Abel and Ben Larrimer.

Saturday evening, on the last day of the convention, President Larrimer gave a dinner to the retiring members of the executive board at the Colonnade Hotel. Although this is a customary function, it is gratifying to state that all of the present officials are retained in the new board, and the one who actually departs is Ben Larrimer, the chief executive, than whom there is none who will be more fondly remembered—a man of upright character, manly dignity and unwavering loyalty. H. Oliver Bodine and William H. Kunz, printing-experts, were also present.

#### Notable Craftsmen Present

ELIAS GOLDENSKY, Ryland W. Phillips, Mary Carnell, Alfred Holden, William H. Rau, E. B. Core, Pirie MacDonald, Dudley Hoyt, A. F. Bradley, Benj. Falk, L. S. White, Oliver Lippincott, S. H. Lifshy, Theodore Marceau, Henry T. Koshiba, Morris Burke Parkinson, John E. Dietrich, W. C. Noetzel, W. H. Partridge, George W. Hastings, Bordeaux, G. Hamner Croughton, The Lee Brothers, J. L. Lewis, Belle Johnson, Walters and Sherman of Newark, A. Shepherdson, I. Buxbaum, Frank Dean, Louis Kubey, George Bassett, Ed. Perry, Irvin W. Dickson, Frank Scott Clark, Melvin H. Sykes, Homer Harden, G. M. Edmondson, E. E. Doty, D. D. Spellman, B. Frank Moore, J. S. Schneider, A. L. Bowersox, Benj. Strauss, W. L. Koehne, The Gerhard Sisters, Jane Reece, Mabel Goodlander, Edward Blum, Katherine Jamieson, Laura B. MacDaniell, Julia C. Reith, T. Kajiwara, A. Rosch, Ben Larrimer, Charles F. Townsend, L. A. Dozer, Geo. G. Hollowell, Gustav ("Papa") Cramer, Mrs. Cramer, J. Lester Spahr, Charles

Wallinger, George Smith, John Nicholson, Will Runkle, J. H. Brubaker, L. J. Studebaker, F. C. Delporte, Pearl Grace Loehr, Ben. C. Golling, U. G. Channel, Felix Schontz, Martin Elliot, R. W. Holzinger, Mauley W. Tyree, Will Thuss, Walter Holladay, George W. Harris, Will Towles, Joe Knafl, Fred J. Feldman, W. S. Lively, Kussick, Brakebill, J. E. Griffin, J. E. Brock, Bushong, Geo. Grove, T. J. Leatherdale, John Kennedy and others.

### A Special Demonstration

SATURDAY afternoon, in the lecture hall, William H. Kunz, privately demonstrated the oil-process to the members of the executive board—Messrs. Larimer, Townsend, Towles, Dozer and Tyree, also several officers of the Women's Federation. All expressed themselves as greatly pleased with the breadth and beauty of effects that can be obtained with this remarkable process, and complimented the expert upon his ready facility and artistic taste.

### Next Convention in Kansas City

SYMPATHIZERS in favor of Chicago as the next convention city were early at work, wearing and distributing blue silk badges inscribed "Chicago, 1913." Kansas City also had its friends who displayed a diamond-shaped card bearing an adaptation of the once familiar refrain about an abused dog. St. Louis was also frequently mentioned, but the election itself was in favor of Kansas City, which has never had the honor to entertain the national convention.

### A Willing Autochromist

ASKED by the proprietor of the Shoberg Portable Skyline exhibit to make a few autochromes with the aid of his flashlight apparatus, W. S. Lively, the genial director of the Southern School of Photography, readily consented. His models were Morris Bunke Parkinson and Edward Blum. The results were superb, the portrait of Mr. Blum, in particular, being remarkable for the brilliancy and truth of coloring. The autochromes were set in reflecting-frames and were admired by thousands of passersby, being examined by direct daylight on the balcony which was near the Shoberg exhibit.

Mr. Lively cheerfully explained his *modus operandi*: 40 grains "Actina" Flashpowder, Mr. Shoberg's flashlight apparatus, lens at F/4.5, and developed with Metoquinone, according to formula in the latest Lumière booklet.

### Officers for 1912-13

WITH two promotions, two officers continuing, and a new secretary according geographically with the transference of the next place of meeting to the West, the new executive board is virtually the same as the present one. It is as follows:

Charles F. Townsend, *president*,  
Mauley W. Tyree, *first vice-president*,  
Will H. Towles, *second vice-president*,  
H. T. Harden, of Wichita, Kan., *secretary*,  
L. A. Dozer, *treasurer*.

### The Women's Federation

THE election of officers of the Women's Federation for the ensuing year resulted in only one change, viz., Bessie Meiser becomes second vice-president.

Katherine Jamieson, *pres't*, Pittsburgh; Lora B. McDaniels, *first vice-pres't*, Springfield, Ill.; Bessie Meiser, *second vice-pres't*, Richmond, Ind.; Maybelle D. Goodlander, *sec'y-treas.*, Muncie, Ind.

Chairmen of Sections: Section 1—Pearl Grace Loehr, Brooklyn; Section 2—Mrs. Baynard Wooten, Newbern, N. C.; Section 3—Mrs. Margaret Van Fleet, Detroit; Section 4—Mary Miller, Wankegan, Ill.; Section 5—Mrs. Mate McGill, Albion, Neb.; Section 6—Bessie Thomas, Springfield, S. D.; Section 7—Imogene Cunningham, Seattle, Wash.

### Modern Printing-Processes

EACH member received with his button, from Treasurer Dozer, a book entitled "Instructions in Gum-Bichromate, Oil and Bromoil Printing-Processes," collaborated by H. Crowell Pepper, C. Yarnell Abbott, H. Oliver Bodine, Ryland W. Phillips, William H. Kunz and Walter Zimmerman, comprising the faculty of the School of Modern Printing-Processes, 32nd annual convention of the P. A. of A. This proved to be a very acceptable gift; for, in connection with the practical and expert demonstration of these relatively-new methods, witnessed at the convention, this text-book will enable progressive photographers to make satisfactory experiments after they return home.

### Commercial Photographers Organize

MEMBERS of the P. A. of A., who are commercial photographers, believing that their interests, including adequate displays of their work, should be better represented in the future, organized at Philadelphia, July 24, as the Commercial Photographers' Federation, with officers as follows: Ralph W. Johnston, *pres't*, Pittsburg; Charles D. Kaufmann, *first vice-pres't*, Chicago; Fred Booth, *second vice-pres't*, Toronto; E. S. Caywood, *sec'y*, Philadelphia; O. W. Cole, *treas.*, Danville, Va.

### Presentations

BESIDES the presentations of loving-cups and fobs to the gentlemen who so efficiently demonstrated at the schools in the auditorium during the convention, was one which, in importance, is not less worthy to be mentioned. Retiring President Larimer received at the hands of Charles L. Lewis, of Toledo, Ohio, at the last morning session, a beautiful gold watch and fob. This gift represented the esteem and affection in which Mr. Larimer is held by his friends at the convention, although many not present will regret that they did not have the opportunity to be identified with the purchase of this impromptu friendly token.

### The Attendance

DESIRING to give a thoroughly-impartial account of the convention, we cannot admit that the event was the greatest or the most important in the history of the Association. The attendance was not quite up to expectations; but, considering the reputation of the Philadelphia weather in July, it was extremely creditable. Treasurer Dozer accounting for 1,458 delegates, and that is a very large number. Of course, this does not include the numerous assistants who had to be pressed into services. During business-hours Convention Hall resembled a network of live wires.

The attendance at the various demonstrations, business meetings and lectures generally taxed the capacity of the large auditorium. In the excursion to Atlantic City over 1,500 persons participated, although the crowd was estimated at 2,000, and nearly one-half of that number partook of the complimentary dinner. The group taken by W. H. Ran, at Atlantic City, is considered by many the largest ever taken amid similar conditions, and the usual convention group, also by Mr. Ran, has rarely been exceeded in size.

## With the Manufacturers and Dealers

ALBERMARLE PAPER MFG. CO., Richmond, Va., Photo-Finish "World" Blotting-Paper. An interesting feature were specimens showing the three principal stages of manufacture of the "Blotting" product. H. W. Ellerson, pres't, and C. W. Knode, sales-manager. Souvenir, a miniature bale of paper pulp.

ALLISON & HADAWAY, New York City. Manufacturers of Panchroma Flashpowder, illustrated by a series of Lumière Autochrome portraits, which exemplified the results of true actinic force claimed for the product. Messrs. Allison and Hadaway in charge.

AMERICAN PAPER GOODS CO., Kensington, Conn. Envelopes, all high grades and sizes for the trade. Representative, J. W. McDowell.

AMERICAN PHOTOGRAPHIC TEXT-BOOK CO., Scitaston, Pa. Publishers of the complete, self-instructing Library of Practical Photography. H. S. Colby.

ANSCO COMPANY, Binghamton, N. Y. Manufacturers of high-grade photographic papers, Ansco films, professional studio outfits and process-cameras, amateur hand-cameras for plates and films, and accessories. The main exhibit occupied the entire right wall of the lobby on the ground floor, and the arrangement was tasteful and impressive. The numerous and handsomely-framed prints on the Ansco papers were from the studios of Käsebieber, Core, Bradley, Davis & Sanford, Goldensky, Mishkin, Buckley, Phillips, Ellis, Towles, Sykes, Steffens and Brock. In attendance were George W. Topfiff, vice-pres't, W. B. Mussen, S. W. Wightman, John D. Rice, Chas. H. Anthony, T. C. Bell, Chas. H. Bolwell, F. N. Leach, Paul E. True, C. H. Dotta, Frank Hearn, W. P. Etchison, Warren Rockwood, Arthur McDavitt, Al. Rosemeyer and John A. Doherty. As souvenirs, pyramid stick-pins were liberally distributed. The initiated wearers told of a room at the Walton where Ansco hospitality was generously extended at all hours till midnight. In a separate enclosure was an extensive exhibit of professional studio outfits and apparatus for Ansco use in portraiture and photo-process work.

BAUSCH & LOMB OPTICAL CO., Rochester, N. Y. Manufacturers of optical instruments, including well-known standard types of photographic lenses, optical projection-lanterns, microscopes, binoculars and telescopes. Large display of popular styles of these goods. Samples of I. C. Tessar finished in black and provided with hood for front combination. Represented by Chester F. Stiles, Austin K. Hanks and E. A. Taylor. Souvenirs, superb photograph of Ben Larrimer and two portraits by Belle Johnson.

THE BERLIN ANILINE WORKS, New York City. Manufacturers of photographic chemicals, including developing-agents, Agfa products, which are household-words, viz., Agfa Metol, Pyro, Hydrokinone, Ortol, Glycin, Rodinol, Amidol and Eikonogen. Also Agfa pocket-flashlamps and Agfa Blitzlicht. George R. Barrows in charge. Souvenir, the "Agfa" book replete with formulae, hints and aids for the practicing photographer.

BERRY-HOMER CO., Philadelphia. Photographic enlargements. Framed display. Frank B. Homer and George W. Berry.

EDWARD BLUM, Chicago, and Berlin, Germany. Maker of high-class prints by modern artistic printing-processes—gum, oil, carbon, plain and in colors. Also portraits in oil and water-colors to order, retail and wholesale. Edward Blum.

BRIDGES MANUFACTURING CO., Rochester, N. Y. High-class mounts and folders in many styles. Souvenir, studio appointment-book. E. N. Bridges, A. A. Twitt, Grant Wilson, E. Coldgrove and G. Harkrader.

BURKE & JAMES, INC., Chicago and New York. Manufacturers of photographic specialties and agents for Voigtländer & Son's lenses (Heliar, Collinear, etc.), binoculars and hand-cameras, and other prominent manufacturers. Represented by Henry Burke, assisted by George W. Mackness.

E. S. CAYWOOD, Philadelphia, Pa. Manufacturer of the Caywood Automatic Cartridge Flashlamp. Demonstrated by E. S. Caywood.

CENTRAL DRY-PLATE CO., St. Louis, Mo. Manufacturers of dry-plates, the well-known Central brand. Convincing mural exhibit of photographs by notable artists of the United States. In charge of F. M. Whipple, general manager of the firm, assisted by Messrs. Peterman, Griesedieck, Jr., and Nichols.

CLARK & FREED, New York City. Makers of enlargements, plain and finished in water-colors. Fine display of mezzotints in buff, sepia, black and white, and in colors. Also a beautiful line of water-colors. In charge of F. S. Fox.

THE A. M. COLLINS MANUFACTURING CO., Philadelphia, Pa. Manufacturers of the highest class mounts, boards, folders, calendars in all sizes and for use by the professional and the amateur. A complete exhibit of their artistic products, including a line of "Fotettes," the latest and daintiest mountings for miniature photographs, was displayed in an enclosure attractively arranged in the form of a pergola. The exhibit was in charge of H. H. Collins, Jr., sec'y and treas., H. A. Stone, J. T. Fenner, J. J. Hood, F. W. Godfrey, Joseph Kinn, S. C. Wright, Mat Gillbee, G. F. Reinhard and H. T. Marlin. Souvenir, package of new, artistic mounts and folders.

COOPER-HEWITT ELECTRIC COMPANY, Philadelphia, Pa. Manufacturers of portrait skylight with eight Cooper-Hewitt tubes and the new Cooper-Hewitt light transformer, which gives absolutely correct daylight-values to the well-known Cooper-Hewitt light; also the Cooper-Hewitt Quartz Lamp as used by Elias Goldensky. William C. Hubbard, general sales-agent, and M. B. Buckman, Jr., sales-agent for Philadelphia, in charge.

G. CRAMER DRY-PLATE COMPANY, St. Louis, Mo. Grand mural exhibition of prints by famous practitioners, and illuminated display of positives and negatives of large size exemplifying the well-known qualities of the various kinds of Cramer Plates. Present, and very active, were: Gustav ("Papa") Cramer and Mrs. Cramer; also J. W. Beattie, J. J. Sheets, H. F. Brown, Edward Wright, R. P. Brackett, Sam Bowrie, J. P. Dorella, Stuart Carrick and G. A. Cramer. After registering his name, each visitor received one of the popular Crown scarf-pins of enamel set in pearls.

FRANK J. CURRY, Philadelphia, Pa. Dealer in photographic supplies and specialties. A very live firm. Display of up-to-the-minute devices and accessories, including new silent studio-shutter, reducing-pencil, local reducer, etching-knife, improved compact portable home-portrait camera-stand, etc. Represented by R. L. McConaghy, W. F. Thöde, W. W. Kerst and W. H. Hatfield. Souvenir, a handsome, well-made pocket tape-measure.

DEFENDER PHOTO-SUPPLY CO., Rochester, N. Y. Owing to the establishment of new selling-agencies and the erection of a new and enlarged factory at Rochester, no preparation for an industrial display at the convention had been made. Instead, a personal popularity-contest had been inaugurated with headquarters on the ground-floor near the auditorium. The prize was a two-hundred-dollar Tiffany diamond ring, every active member of the P. A. of A. being entitled to a vote. The jewel went to Katherine Jamieson by popular vote. In



attendance were F. W. Wilmot, pres't, W. F. Freeman, J. C. Cummings, R. W. Palmer, advertising-mgr., E. J. Connor, mgr. Cleveland office, W. E. Stevens, mgr. Cincinnati office, W. J. Fabner, mgr. Pittsburg office, R. P. Dodge, mgr. Chicago office, Robert Logan Ennis, mgr. Boston office, John A. Gallagher, mgr. New York office, A. H. Niemeyer, William Stuart, Samuel J. Sloan, mgr. Philadelphia office and Henry Vroom, mgr. St. Louis office.

THE EASTMAN KODAK COMPANY had, as usual, the most extensive and, at the same time, the most magnificent exhibits. These were situated in the main hall on the second floor, and comprised most of the wall-space. The decorations were in dull green plush, harmonizing with the principal color-scheme in the hall. The framed pictures hung on such a background produced a refined, artistic effect. The credit for originating this tasteful design belongs to Harry Fell of the Eastman Company. There were several sections of these superbly-arranged print-exhibits, each testifying to the splendid qualities of a certain kind of Eastman paper, whether E. B. or E. S. platinum paper, the Artura paper or any of the several grades so highly prized by the professional workers throughout the world. These wonderfully-beautiful portraits, representing characterizations from childhood to most advanced age, emanated from the studios of the master-photographers of both hemispheres, and totally eclipsed in sheer artistic beauty the official convention-exhibit of prints. It is not generally known that the amount of pains and expense involved to obtain and assemble so many superb pictures is very considerable. It is reported that the public, which was permitted to view the exhibits Friday afternoon, was figuratively taken off its feet at the sight of the Eastman pictorial displays. The great novelty, shown for the first time at this convention, was the "Zelta," a matt albumen printing-out paper capable of the most subtle gradations, with breadth and warmth of tone. It created a sensation, which is not saying all.

The Company was represented by a full corps of experts and heads of many departments, including Frank S. Noble, L. B. Jones, C. F. Ames, F. M. Lovejoy, S. B. Hord, Harry M. Fell, Arthur H. Paul, Joseph Di Nunzio, Charles Hutchinson, E. M. Dow, H. H. Fozier, W. G. Burley, H. F. Arnold, H. A. Collings, J. H. C. Evanoff, C. E. Suow, James Haste, R. W. Barbeau, Frank Emminger, C. H. Ruffner, C. L. Swingley, W. H. Allen, O. J. Smith, J. J. Montgomery, Frank L. Andrews, N. P. Richardson, C. F. Becker, H. F. Hoeft, W. A. Nye, Tilden Chappell, N. E. Niles, E. H. Newell, J. C. Neeley, H. F. Martin, E. R. Nichols, G. E. S. Williams, H. B. Grove, C. F. Neidig, J. E. Hage, C. J. Van Allen, C. S. Rabineau, W. T. Houston, W. A. Reinhardt, H. S. Watson, Elias Chait, J. P. Schaposchnikoff and W. G. Bent. Souvenir, gold-plated plaque for professional show-case.

CARL ERNST & CO., New York and Berlin. Manufacturers of photo-cards for professionals' use. Henry Schmidt, mgr., C. H. Kirschner, C. C. Spiess, A. H. Peterman and George Bates.

The Folmer & Schwing Division, of the Eastman Kodak Company, occupied a raised platform in the main exhibition-hall. Professional studio equipments, apparatus, accessories and chemicals — a complete assortment. In charge of Paul Favour and H. F. Hoeft, assisted by H. C. Fincke, C. L. Keeter and E. H. Buckhardt.

C. P. GOERZ AMERICAN OPTICAL CO., New York City. Manufacturers of the well-known Goerz anastigmats: Syntor, Dagor and Celor; also of cameras fitted with Goerz lenses, notably the Pocket Tenax, the Vest-pocket Tenax, the Stereo Tenax and the Goerz Triöder Prism Binoculars. These were displayed in long show-

cases and explained by experts. Novelty, the new portrait-lens Hypar, working at F/3.5. Exhibits in charge of Frederick Schmid, assisted by Wilbur C. Smith. Souvenir, pocket celluloid memorandum tablet embellished with a photograph by Nicola Perscheid.

GUNDLACH-MANHATTAN OPTICAL CO., Rochester, N. Y. Manufacturers of view-cameras, hand-cameras, Turner-Reich anastigmats and Pancratic Tele-photo lens. Novelties, 5 x 12, 7 x 17 and 8 x 20 Panoramic cameras, yielding with lens of ordinary focus a view of fully ninety degrees. Beautiful and durable workmanship and moderate prices. Represented by Henry Turner, pres't, Harry M. R. Glover, sec'y, and Hugh H. Turner, Jr.

HALL CAMERA CO., Brooklyn, N. Y. Manufacturers of reflecting cameras. Fine display of positive transparencies. Novelty, pocket-camera with focal-plane shutter. Represented by E. Lander Hall.

THE HALOID COMPANY, Rochester, N. Y. Manufacturers of Haloid paper, displayed in grades B, DD and EE on superb portraits by J. E. Mock. J. B. Guthrie, vice-pres't and general mgr., Homer Reichenbach, J. Romans, C. H. Daws, mgr. New York office.

HAMMER DRY-PLATE CO., St. Louis, Mo. Mural display of portraits and large illuminated negatives from well-known studios, including the Gerhard Sisters, Goldensky, Phillips, Towles, Stephenson, Moore, Conkling and Doty. Richard Salzgeber, sec'y, Clinton Shafer, Nate Cornung, Cliff Reckling, George M. Eppert, C. O. Towles. Much regret was expressed at the enforced absence of Mr. L. F. Hammer and Fred Hammer, on account of illness. Souvenirs, large, gilded brass hammer, of practical use, instead of the well-known Hammer scarf-pins.

JOHN HAWORTH, Philadelphia, Pa. Photographic supplies of all kinds. Old established house. Exhibit of standard photo-specialties. In charge of Roger L. Kirk, assisted by E. K. Cooper, A. M. Parker and B. E. Bedlow. Souvenir, cloth pennant attached to slender miniature cane and bearing the name of the firm. These were carried by the recipients everywhere, even out to Atlantic City.

HELIOS CHEMICAL CO., Philadelphia, Pa. Manufacturers of the Helios Electrical Flashlight Lamp, patented July 9, 1912, and Helios Flashpowder. North Dowling and Thomas L. Hacker.

KEYSTONE SCHOOL OF PHOTOGRAPHY, Downingtown, Pa. Exhibit of framed prints, direct and enlarged. W. C. South.

THE MCINTIRE PHOTO-SUPPLY CO., South Bend, Ind., Chicago and Cedar Rapids. Manufacturers of McIntire Printing-Machines and "Ucatone" products. Fine show of prints on Ucatone paper and demonstrations of printing-machines and finishing of prints. H. H. McIntire, pres't, E. H. Hough, P. Scholl, Frank Kilborn. Souvenir, "Ucatone" scarf-pins.

E. B. MEYROWITZ, New York; branches at Minneapolis, St. Paul, London and Paris. Manufacturing opticians with departments for photographic lenses and supplies, and sole American agents for Carl Zeiss, Jena, Germany. Fine display of all types of Carl Zeiss lenses and binoculars. Large exhibit of framed Tessargraphs (photographs made with Carl Zeiss Tessar lenses) made during the convention of well-known individuals. These were 8 x 10 enlargements made from original 3¼ x 4¼ film-negatives by Mr. Bennett, mgr. of the photo-department. The Radian enlarging-printer, also specialized, was demonstrated to the satisfaction of interested visitors. This popular equipment proved one of the strongest attractions at the convention. In charge of H. M. Bennett, assisted by E. F. Campbell.

MILTON BRADLEY CO., Springfield, Mass. Manufacturers of card and paper cutters in all sizes, from \$1.25

to \$30.00 each. A new automatic (self-raising) blade excited much interest. Also Bradley's Transparent Water-Colors. In charge of Chas. Melvin and Chas. F. Austin.

NEWCOMB-MACKLIN Co., Chicago, Ill. Manufacturers of high-grade frames. Hand-carved frames to order a specialty. Represented by Geo. A. McCoy, New York mgr., assisted by E. Slater.

ERNST OESER & Co., Berlin, Germany, and New York City. Manufacturers of high-class mounts and folders in many attractive styles. E. A. Laver, I. Nacht and J. Burd.

R. S. PECK & Co., Hartford, Conn. Manufacturers of mounts, folders and imported sheet-stock. H. P. Peck, vice-pres't, and E. O. Wagner, sales-mgr.

PHOTOLOID COMPANY, Cincinnati, Ohio. Manufacturers of Photoloid, a printing-medium in place of paper. It is a thin sheet of ivory-like substance, which imparts to the photograph an impression of a soft and delicate appearance. Henry E. Koch, pres't, W. F. Core, vice-pres't, and Wm. A. Marqua, sec'y.

QUAKER CITY CARD Co., Philadelphia, Pa. Manufacturers of mounts and folders, effectively illustrated with attractive photographs. Harry P. Davis, pres't; H. Sharp, vice-pres't, and C. P. Padmore, sec'y.

C. B. ROBINSON & SONS, Grand Rapids, Mich. Manufacturers of portable studio furniture. Being an experienced portrait-photographer, Mr. Robinson understands the practical needs of portrait-accessories. Exhibit of the most desirable pieces.

ROTOGRAPH PHOTO-PAPER Co., Philadelphia, Pa. Bromide Negative Paper of superb quality, surpassing glass in that it cannot break. S. M. Rosin and Max Adler.

ROUGH & CALDWELL COMPANY, of New York City. Manufacturers of studio backgrounds and accessories in new designs.

SEAVEY COMPANY, Chicago. Studio backgrounds. Represented by R. R. Fitch and Thomas Howell.

SEED DRY-PLATE DIVISION, of the Eastman Kodak Co., exhibited in a spacious enclosure on the ground floor the qualities of the well-known product amply illustrated by illuminated negatives, 8 x 10 and 11 x 14 inches, and a beautiful display of framed portraits by notable artists of America and foreign lands. This exhibit was in charge of N. P. Richardson and Wm. H. Allen, assisted by Messrs. Emminger, Collings, Neely and Montgomery.

SENECA CAMERA MANUFACTURING Co., Rochester, N. Y. Manufacturers of amateurs' hand-cameras, fitted with high-class lenses and shutters (inter-lens and focal-plane) for use with roll-film, plates or film-pack. Specialized the "Seneca," new pocket roll-film camera, and "Press-Seneca," a high-speed film-camera for general work, including newspaper-needs, home-portraiture and outdoor work. Present, F. K. Townsend, sec'y and treas. Exhibit in charge of Louis W. Weil, sales-mgr.

THE SHOBERG COMPANY, Sioux City, Iowa. Manufacturers of the Shoberg Portable Skylight for home-photography. Large display of admirable home-portraits made with forty grains of flashpowder. For their demonstrations at fairly-close range, a B. & L. Tessar lens was used. In charge of Mr. and Mrs. D. Shoberg.

JAMES H. SMITH & SONS Co., Chicago, Ill. Manufacturers of the Smith Flashlight Cabinet, demonstrated all the time, Victor Flashpowder and sundry photo-specialties. James H. Smith and Jay A. Smith.

SIRAGUE-WATHEWAY COMPANY, of Boston, Mass. Makers of bromide enlargements, oil-paintings, pastels, water-colors and miniatures from photographs for the studio trade. Also picture-frames in designs to order and from choice mouldings. Represented by Charles E. Wallis, James M. Evans and F. B. Elwell.

A. SUSSMAN, Philadelphia. General photo-supplies Represented by A. Parker.

TAPRELL, LOOMIS & Co., Chicago, Ill. Manufacturers of photo-mountings in great variety, including their new "Cabaret" leather cases. In attendance were W. Taprell, W. O. Harris, J. A. Cameron, J. C. Schultz and Fred L. Seyler.

TRAPP & MUNCH, Friedberg, Germany; branch factory, Chicago. Manufacturers of Tuma Paper, a strictly high-grade printing-out matte albumen paper. Display of prints by eminent American and European practitioners. Dr. Max Trapp, of Chicago, assisted by Fred Stark, demonstrator.

WALCUTT BROTHERS Co., New York, N. Y. Embossing specialists for the photographic studio trade, illustrated by an artistic line of mounts and folders. Novelty, electric window display-box. In attendance, B. Bergfield, mgr., A. Hanschuer and F. R. Landman.

WILLIS & CLEMENTS, Philadelphia, Pa. Manufacturers of Platinotype Paper. Framed display of photographs printed on the various grades of the product. W. J. Markley.

W. O. WOOD MFG. Co., Philadelphia, Pa. Photographic card-mounts, in large variety, for the trade. Represented by Fred Lochman.

WOLLENSAK OPTICAL Co., Rochester, N. Y. Complete display of Wollensak lenses, enhanced by mural display of prints by well-known professional and amateur experts. In charge of H. C. Gorton, treas. and general mgr., H. Oliver Bodine, lens-expert and publicity mgr.; and J. C. Magin. Souvenirs, gum metal buttons and ladies' hat-pins.

### The P. D. A. of A.

THE several meetings held by The Photographic Dealers' Association of America during the convention culminated in a banquet at the Bellevue Stratford, Philadelphia, July 25. Fifty members of the association and representatives of the photographic industries were present. Among the speakers of the evening were Geo. W. Topliff (Anseo Company); Henry Burke (Burke & James); F. K. Townsend (Seneca Camera Mfg. Co.); Harrie C. White (H. C. White Co.); A. T. Steffens (Reflex Camera Co.); H. C. Gorton (Wollensak Optical Co.); H. S. Smith (Pinkham & Smith Co.); Floyd M. Whipple (Central Dry-Plate Company); the four vice-presidents of the association, and many others. The address of President Huesgen was a clear and comprehensive statement of trade-conditions, with suggestions towards their improvement, and concluding with an earnest appeal for loyal support by all. His words were heartily applauded.

The officers of the association are: pres't, Charles H. Huesgen, of New York; 1st vice-pres't, E. H. Goodhart, Atlanta, Ga.; 2nd vice-pres't, Walter A. Bell, of Philadelphia; 3rd vice-pres't, A. E. Schaeffer, of Houston, Texas; 4th vice-pres't, H. S. Smith, of Boston, Mass.; sec'y, Wm. Hartmann, of New York; treas., H. M. Bennett, of New York. The present membership is about one hundred and fifty, representing nearly every state. Next place of meeting is at Rochester, March, 1913.

### An Ingenious Printing-Frame

"PICTORIAL SURGERY," an illustrated article which appeared in the August edition of PHOTO-ERA, shows the trend of the times toward obtaining artistic results in photographic prints.

The Boyd Adjustable Photo-Mask (advertised in this issue) is indispensable to the artistic worker, as it instantly yields many different-sized prints, exactly as desired, and with white borders. The aluminum blades open and close the printing-aperture and will last indefinitely.



## Our Yearly Tribute

IN deference to the Photographers' Association of America, the largest organization of professional photographers in the world, PHOTO-ERA devotes considerable of its space in this issue to a careful and thoroughly impartial review, by the EDITOR, of the doings of the thirty-second congress of this great body, which was held at Philadelphia, July 22 to 27.

Our readers, one and all—professionals and amateurs—will no doubt read the details of this important event with interest and profit. The EDITOR attended in person, and is frank to state that it was, indeed, a privilege to behold such magnificent displays of the latest and best in industrial and pictorial photography.

### The \$10.00 Lighting-Contest

ASIDE from the pecuniary reward attached to it, the PHOTO-ERA Lighting-Contest, now in progress, is creating considerable excitement among the craft. The professional experts who pride themselves on their ability to distinguish a portrait made by daylight—whether in the studio or in the home—from each other or from one made by flashlight, now have a chance to show their accumulated knowledge.

PHOTO-ERA will pay the sum of ten dollars to the professional photographer who will determine correctly the character of illumination of each of a set of six portraits by a well-known professional artist—Morris Burke Parkinson—from their halftone reproductions in the August issue. Each portrait represents only one source of lighting, viz., daylight (home or studio) or flashlight, and not a combination of both. Among the advertising-pages will be found a coupon, which the competitor must detach, fill out and forward to the Lighting-Contest Editor before Oct. 1, 1912, after which date no more answers will be considered.

The winner will be determined as follows: At a convenient time before October 3, and in the presence of a trustworthy committee, including Mr. Parkinson and the Publisher, all the letters, just as they were received, will be placed in a post-office bag of regulation size, shaken up and one letter at a time withdrawn and opened. The first letter drawn which contains the correct answer shall be entitled to the award. The remaining answers will be classified and published.

The Publisher pledges his word that all knowledge concerning these portraits will be strictly withheld by Mr. Parkinson, even from the Publisher, until the winner shall have been determined. The actual drawing will be done by a little child.

*The names of only those whose estimates are correct will be published. The figures showing the proportions of correct to incorrect answers will also be given.*

#### To the Editor of PHOTO-ERA:

DEAR SIR, — In reference to the contest which you are inaugurating in the present (August) issue of your valued magazine, I should like to say a few words. The six portraits, which I am sending you, represent three kinds of lighting—Studio, Home (window) and Flashlight. You are asking the photographers of the country to differentiate—not by guessing, but by the exercise of their best knowledge and acumen—between these three styles of lighting, and to indicate to you their decision on a signed coupon which you furnish in the magazine. In advance of your receipt of the answers, I wish to make a little prophecy. The professional photographer will come closer to the correct answer than the layman. The latter will be all at sea. The photographer will possibly

have certain characteristic signs by which he may be guided to some extent to a correct solution. But in spite of this, I wish to go on record as predicting that the result will prove that the difference cannot be told with any certainty. Some one, of course, will give the correct answer and get the ten dollars. In fact, I presume several will give the correct decision. But if ten or twenty give a correct solution and two or three hundred fail to a greater or less extent, my present opinion will be justified, viz.: that the method of lighting cannot be told. It would need at least a majority to be correct to establish the converse of this proposition. If it should turn out that way, I will change my view and admit that the three different lightings can be recognized and picked out with fair accuracy by studying the resultant positive.

Respectfully,

Morris Burke Parkinson.

### From a Listener's Point of View

#### To the Editor of PHOTO-ERA:

After listening to the so-called address of Mr. Alfred Stieglitz on art or art-criticism, or what not, while attending the national convention at Philadelphia, I am at a loss to know what constitutes an art-critic. Is it a picture-knocker or one that can go five days without food? Or is it one that cannot see any merit in anything not created by himself? This gentleman, in a one and a half hours' talk inflicted upon an innocent audience, hadn't a good word for anyone, to open a way or to encourage him in this world. Oh yes, he did pay a compliment to someone who has been dead a long time. But that will not do that person any good. Mr. Stieglitz simply stood there trying to create perpetual motion out of verbal sounds, trying to impress upon his audience that he had something, or felt that he had something, tucked away in a closet of his brain which nobody else possessed, and which made him wiser than the ignorant bunch which was listening to him. Can you tell me what this man was trying to get at? Did he think that the photographers present were hopelessly in the dark?

He reminded me of a young man who called on me after he had had one year in college. His main object in life was to try to convince everybody that God was a myth, and that with death all was over, so far as we were concerned, and that all religious people were fools. I told him that he was on an original trail and asked him if his mother was a Christian lady. He replied in the affirmative. I then said to him: "Your first duty is to go to your mother who, in her declining years, has only one ray of comfort, which is the thought of some day meeting her loved ones, including you, my boy; and in some place of happiness to enjoy a never-ending reunion. Now go to your dear mother and, if you can, knock that only prop of hope from under her, and make her future look dark to her; and if you can succeed in making her life miserable, you will have accomplished something that will justify you in hiring a hall and continuing your work." If this man Stieglitz had only tried his utterances upon someone in advance, perhaps we should not have heard him.

A Demonstrator.

### Contrives New Printing-Frame

SHIRLEY VANCE MARTIN, of Pasadena, California, has combined the best features of several photographic printing-frames in such a way as to form a new device with which photographs may be printed from a negative at the rate of fifteen prints a minute.

The main frame is built along the same general lines

as are those in use by the average photographer; but with the new device, instead of having to place each negative in a frame and clamp it down in the old way when the printing-paper has been laid over it, the paper is laid on a plate-glass with one hand, while a small flap which works similarly to a trap-door is manipulated with the other hand. In this manner, prints may be made very rapidly, so no clamping is necessary.

A strong lighting-system is employed under the plate-glass for exposure. The frame is adjustable so that any size of print from the small kodak film to the largest negative can be made. In case only a part of a picture is desired, the sheet of printing-paper may be centered in a corner of the frame and as much of the negative exposed and taken as may be desired. This is one of the best features of the device.

Mr. Martin admits that the frame cannot be used in printing platinum photographs, and adds that he claims no originality except in the matter of the combination of ideas, as each part of his contrivance has been in use in other ways for several years. He studied the principles of commercial photography under Alexander J. Copeland, of Chicago, to whom he ascribes much credit for present ability in the art.

### Trinidad Camera Club

At the annual meeting May 8, 1912, the following officers were elected: W. L. Crouch, president; J. Gysin, vice-president; W. Dearden, secretary and treasurer. A. R. Allen, who has held the last two offices since the beginning of the club in 1905, was compelled to resign then by pressure of private business.

The club is in a vigorous state of existence. It has acquired a club-house at Stonewall, a pretty country-resort 36 miles from town, where there is an abundance of material for pictorial work.

Several members are preparing pictures for competition in the American Salon and others.

The club has on hand several sets of lantern-slides of Rocky Mountain subjects principally and will be glad to interchange with other clubs. So far the club has interchanged with clubs of St. Louis, Toledo, Racine, and others and should like to hear from clubs of extreme east and west. All correspondence promptly answered.

W. DEARDEN, *Sec'y.*

Trinidad, Colo., July 15, 1912.

### Art and Photography

THE convention of the Photographers' Association of America in this city assembles in a singularly impressive and beautiful exhibition representative specimens of the artistic skill of the masters of the camera in this and in other countries. Modern photography in its highest estate calls for manipulative deftness of the first order, and a clear understanding of certain phases of chemistry, as well as the creative sense of composition in the choice and arrangement of subjects. It is a combination, therefore, of art and of science. It leaves nothing to happy accident; the successful photographer is one who is resourceful in expedients, methodical, not easily flustered in a crisis or by the need of haste.

The last word in art cannot be spoken by the camera, for the capacity of the instrument to idealize or adjust the realities is limited. But the camera can reproduce a scene or a visage with a pitilessly literal truthfulness beyond, and often beneath, the power of the painter's brush. In the rivalry of canvas and film it is not necessary or desirable to eliminate either, for both have their indispensable and complementary functions in the adjacent fields of science and of art. — *Phila. Enquirer.*

### Grafx Pictures Wanted

USERS of Grafx Cameras who have made successful high-speed pictures with their equipment this summer, or, indeed, at any time previous, will find a ready market for them by communicating with the Folmer & Schwing Division of the Eastman Kodak Co., Rochester, N. Y. These prints are needed in the publicity department, and we are sure that satisfactory prices will be paid for prints that are acceptable.

The approaching football season should furnish many splendid opportunities for the exercise of first-class technical ability on the part of Grafx users, and, if the results are satisfactory, the Folmer & Schwing Division will be eager to examine them.

### The Illinois College of Photography

MR. CARL FISCHER, student of 1906, has just written us from Bavaria, Germany, where he is spending the summer vacation. He is studying for grand opera at Berlin, and we expect to hear of him in the near future as one of the world's great tenors.

The Bissell Archery Club received a cordial invitation to send representatives to the National Archery Tournament at Cambridge, Mass., last month. No one attended from the college, however.

Miss Clara Hardt and Mr. Stephen Mondoe who finished the photographic course last month, were graduated into matrimony at Charleston, Ill., on their way home.

The first and second prizes for Portrait Work at the college last month were awarded by popular vote to Miss Madelin Gavin and Mr. A. L. Reis.

### New Voigtlander Catalog

THE celebrated optical firm, Voigtlander & Son, with works at Brunswick, Germany, and branches at Chicago, New York, Berlin, London, Paris, Hamburg and Vienna, has just issued a new catalog of photographic lenses. Among the best-known types described and illustrated are the Collinear, F/5.4 and F/6.8, for general work; the Heliar, F/4.5, for portraiture; the Dynar, F/6, a new medium-priced lens suitable for hand-cameras; the Portrait-Emyscope, F/4.5 and F/7, for every condition in the studio; the Apochromat Collinear, F/9, for color-work, and the Oxyd F/9 to F/11, for process and three-color work. These are followed by Voigtlander Prisms, for photo-mechanical work; Voigtlander Telephoto lens, color-filters and telephoto attachments. An important specialty is the camera-divisions which comprise hand-cameras fitted with Radiar Anastigmat F/6.8; reflex-cameras with Heliar lens; the Alpine camera, in two sizes, fitted with Collinear or Dynar lenses; the Folding Metal Camera, in two sizes, fitted with Collinear, Dynar or Heliar lenses, and Voigtlander's Stereophoscope, with a matched pair of Collinears and Sector-Shutters. Voigtlander's Porro Prism Binoculars and Opera-Glasses conclude this important price-list. Interesting, too, are introductory chapters on the characteristics of lenses, their choice, range and application. Voigtlander & Son is one of the oldest optical firms in the world, having been founded at Vienna in 1756. The firm constructed the first portrait-lens after calculations of Josef Petzval, in 1839. A copy of this catalog, which is printed in English and is beautifully illustrated with miscellaneous photographs produced with the aid of Voigtlander lenses, will be mailed to anyone, free on application to Voigtlander & Son, 240-258 East Ontario St., Chicago, U. S. A.

## Bulb Exposures

Editor of PHOTO-ERA:

Reading in July PHOTO-ERA your suggestion how to hold the camera in the hand without motion, I am reminded of my own way, which also may suit some of your readers.

My camera is provided with an antinous release, one end of which I take in my mouth and release by pushing the plunger with the tongue. This does away with all jar and enables me to hold the camera with both hands. I find it easy to hold it fairly steady in this way.

I enclose a picture which I took of an across-country runner paced by an automobile, as follows: I focused at twenty-five feet and made a mark in the road where I was to stand, and another at twenty-five feet front where I wanted to get the runner. When he hove in sight, I took up my position, standing with feet somewhat apart and facing the runner so that any motion of the body would be forward and back. I used the finder to locate the general view and then standing steady just watched the runner himself, paying no further attention to the finder. In that way caught him within a foot of where I wanted him, which I would have found impossible by seeing his image in the small finder. I held the camera firmly against my body.

If one will try to hold a camera in this way, with both hands, I think that he can keep the position near enough for all hand-work perhaps one or two minutes.

Yours respectfully,

WILLIAM H. BLACAR.

July 11, 1912.

## Time and Photography

BEING a successful amateur photographer, Mr. Lowell Clapp, of Boston, knows the value of time, and takes commendable pride in the time-keeping qualities of the magnificent clock which he has had erected on the sidewalk in front of his firm's establishment, Otis Clapp & Son. For some time past he has been the object of friendly jibes and comments regarding his favorite time-piece, which has already proved a boon to the neighborhood and passersby. Always in a happy frame of mind and ready for a good joke, Mr. Clapp has made a wager — something quite substantial and worth while — that his clock never varies more than a few seconds from actual normal time. The publisher passes this well-known clock several times a day, and has not been able to discover any discrepancy in the mobility of its reliable face.

If every amateur, as well as professional, were to imitate Mr. Clapp's example, there would be less fault found regarding other public time-pieces which are very numerous throughout the city, but which are hardly ever correct.

## The Photographic Club of Baltimore City

Mr. Wilfred A. French,

Editor of PHOTO-ERA, Boston, Mass.

WE have the pleasure to announce the affiliation of the Photographic Club of Baltimore City with the Maryland Academy of Sciences.

Under the plan of affiliation the Photographic Club retains its own identity and organization, but will be known as the "Photographic Section of the Maryland Academy of Sciences," with the parenthetical explanation (Photographic Club of Baltimore City).

The Photographic Section of the Academy will occupy handsomely-appointed rooms on the ground floor of the Sciences building, 105 W. Franklin Street, and will have ideal facilities for all phases of photographic work, including studio for portraiture, enlarging-room

with darkrooms attached, separate darkrooms, and complete equipment for making lantern-slides, etc. The meeting and exhibition room will be trimmed in green and white, and there will be space for hanging about one hundred large prints.

The handsome assembly hall of the Academy will be at the disposal of the Photographic Section for exhibition of lantern slides, lectures, and other entertainments.

The club is now under an entirely new management, and there is every expectation of increased membership once the club is fully established in its new quarters. Even at the present time, with many of our most active members away for the summer, some ten or twelve new members have been elected.

The officers of the club are as follows:

President, J. F. Ferguson; Vice-President, H. A. Harvey; Secretary, G. H. Rowe; Treasurer, J. A. O. Tucker.

The club extends through the courtesy of your valued magazine a cordial invitation to all patrons of the "art beautiful" to sojourn with us when in Baltimore.

With fraternal good wishes, we are,

Sincerely yours,

GEORGE H. ROWE, Secretary.

## W. B. Davidson

It is with profound regret that we are obliged to chronicle the sudden death of W. B. Davidson, the well-known photographer, at Providence, R. I., of an operation, the cause of which has not been ascertained, although it is likely to have been appendicitis. Mr. Davidson made many friends by his upright character and business-integrity, as well as by his constant endeavor, in spite of his advanced years, to keep abreast of photographic pictorial development and modern processes. He was much interested in pictorial expression by means of soft-focus lenses, in which field he attained marked success. While busy as a commercial photographer, being also successful in home-portraiture, he found time to make a large number of photographic nature-studies which found a ready sale in picture stores. Anyone interested in acquiring his negatives, which embrace many beautiful and salable subjects, is requested to correspond with Mrs. W. B. Davidson, Narragansett Pier, R. I.

## What is Artatone?

ARTATONE is the name of the new printing-out paper of sensitized Japanese tissue, which prints in daylight and develops in water and hypo. Prints which we have recently examined, display delicate *nuances* and rich tone-gradations that delight the eye of the expert and the connoisseur. The sepia effects are extremely artistic, and the name given to this beautiful product, "Artatone," is felicitous and significant. The paper comes in two kinds, and, on account of the simplicity of manipulation, it appeals both to professionals and amateurs. The sole trade-agents are Herbert & Huesgen, 311 Madison Avenue, New York, N. Y.

## Counterfeit Anastigmats

THE C. P. Goerz American Optical Company wishes to warn admirers of Goerz Lenses not to purchase these well-known anastigmats excepting from reputable photo-supply dealers or from persons of whose honesty there can be no doubt. A Syntor lens of 4 $\frac{3}{4}$  inches focus (No 228,430), which was recently sent to the factory by its dissatisfied owner, proved to be a counterfeit, the original elements having been removed from the barrel and comparatively-worthless ones substituted. Other similar cases are on record.

## The Ninth American Salon

Editor PHOTO-ERA,  
Boston, Mass.:

THE Ninth American Photographic Salon will be assembled at the Toledo Museum of Art, Toledo, Ohio, October 1, 1912, and it is the desire of the officials of the American Federation of Photographic Societies that the ninth Salon should be a thoroughly representative exhibit of the best work of the American Pictorial Photographers, and that we may accomplish the purpose intended, we need the support and entries from a large number of the best workers in this country, it is impossible to bring any exhibit up to the highest standard of artistic merit without the hearty cooperation of the pictorial workers. With this object in view, we wish to present a few facts regarding the ninth Salon and its ultimate effect on the American Federation of Photographic Societies exhibit at the Panama-Pacific Exposition at San Francisco, 1915.

Mr. Fayette J. Clute has been appointed commissioner to procure space at the Panama-Pacific Exposition, 1915, to hang five hundred pictures to be selected from the ten previous Salons of the American Federation of Photographic Societies. This should be an incentive to the American pictorialists to make the ninth Salon the most worthy exhibit ever assembled. The American Salon presents conditions in its itinerary that representation work is viewed by many thousands of art lovers in many of the leading cities of our country. It is a rare opportunity to have it exhibited to more people and in more cities than by any other organization in the world.

Each year the American Salon should have at least one hundred and fifty pictures accepted, each a work of art. There is no good reason why this should not be accomplished. It should be no great task for any individual. If all would do their part, the success of the Salon would be shared by many; but it will only be through the cooperation of the many that will make the American Salon what it should be in the world of Art. To the pictorial photographers, whom we are only able to reach through the photographic magazines, we wish to say, that the prospectus, entry-blanks and conditions are ready for distribution, and will be mailed to anyone interested on request to the secretary. Those who have never contributed to the American Salon should send us the best they have, and thus show their interest in the development of artistic photography. To all who have contributed to previous Salons in the past it is our earnest desire to have them continue to contribute; for the next few years are of great importance to the future standing of photography as a medium of artistic expression.

The first public exhibition of the Ninth American Photographic Salon will be opened at the Carnegie Institute in Pittsburgh, November 1, 1912. C. C. Taylor, Sec'y, 3223 Cambridge Ave., Toledo, Ohio. John F. Jones, Pres't, 723 Ash St., Toledo, Ohio.

### The Fable of the Wise Photographer

ONCE upon a Time a certain man wished to Get Rich Quick because He needed the Money to Put into the Bank.

"Opportunity Knocks once at Every Man's Door," said He, "and I'll make sure She doesn't miss me. I'll sit up and answer the Bell."

He waited nearly twenty minutes, but She didn't come. "No chaperon," said he. "So I'll go out and look for Her."

He looked around briskly and saw a Vacant Lot.

"At last," he exclaimed, "my search is ended. My efforts are rewarded."

With these words he built a Photograph-Gallery, or Studio, as the Case may be, and hung out a sign which said that all the goods would be ready when promised. It revolutionized the Photograph business! People were agghast at the novelty!

When a man had his picture taken he knew Positively that the Finished product would be Ready the Day it was Promised. People set their watches by the way Goods were Ready. The Photographer was as Sure as the Seven o'clock Whistle.

His fame traveled fast. People came all the way from out of town to Patronize him. A railroad built a special Track to the Studio.

The first month the Photographer cleared one million dollars! The second month two million, and so on ad valorem until the proprietor's daughter began to think of marrying a title.

Moral — Photographers, Dressmakers, Printers, and Laundrymen, Take Heed. — *Boston Herald-Traveler*.

### The Right Kind of Lily

WHILE we do not profess to be botanists, we have always taken pains in regard to the proper nomenclature of flowers which are illustrated in this magazine. The last issue contained a beautiful picture of a group of lilies photographed by George Alexander, entitled "Tiger Lily." A correspondent was kind enough to call our attention to this erroneous designation, but failed to give the proper classification, which is *Lilium Superbum*, commonly known as Turk's Cap Lily.

### How Daguerreotypes are Ruined

It is a fact that many valuable daguerreotypes have been hopelessly ruined by persons unfamiliar with the special process of cleaning and restoring them. This delicate work should be entrusted to only trustworthy specialists; nor should an inexperienced person attempt to follow certain instructions, as often published. A daguerreotype ruined by stupidity can never be saved.

### Clarissa Hovey Remembered

KATHERINE JAMIESON, on behalf of the Women's Federation of which she is president, forwarded to Clarissa Hovey, of Boston, a tiny, solid silver loving-cup of exquisite design and appropriately inscribed, as an expression of appreciation of her admirable paper on autochromes communicated at the Philadelphia convention. In view of the petite figure of the recipient and women's praiseworthy attitude towards bibulous indulgence, the refined suggestion conveyed by the gift is not lost upon an intelligent public.

### Hartmann's Twelve Favorite Pictures of Convention Exhibit

THE twelve pictures which Sadakichi Hartmann selected as the best in the official competitive exhibit are from the following studios: Pirie MacDonald and the Bradley Studio, New York; the Kajiwara Studio and J. Edward Rosch, St. Louis; the Lerski Studio, Milwaukee; Victor George, Springfield, Ill.; Fred J. Feldman, El Paso; J. Mitchell Elliott, Philadelphia; C. M. Hayes, Detroit; J. E. Giffin, Wheeling, W. Va.; J. A. Bill, Cincinnati, and George Wonfor, Camden, N. J.

### Editors at Philadelphia

THE photographic press—*Abel's Photographic Weekly*, Juan C. Abel; *Bulletin of Photography and The Camera*, Frank V. Chambers; *American Photography*, F. R. Frippie; *Wilson's Photographic Magazine*, T. D. Tennant; *Photo-Miniature*, PHOTO-ERA, Wilfred A. French.



## BOOK-REVIEWS

*Books reviewed in this magazine, or any others our readers may desire, will be furnished by us at the lowest market-prices.*

**THE SPELL OF ENGLAND.** By Julia de Wolf Addison. Profusely illustrated from special photographs. Price, decorative binding, \$2.50. Boston, U.S.A.: L. G. Page & Company, 1912.

We all have felt the grateful influence of Italy, Holland, and France as has been exerted by those now famous books, the "spell series"; if not, then by actual sojourn or travel in those interesting countries. At all events, these volumes tend to emphasize and to exalt our impressions of actual experience. "The Spell of England" is the last of these uplifting works, and it is clearly the most welcome to those who since early childhood have been entranced, or lulled to sleep, by the nursery rhymes and fairy-tales of Old England and, in later years, charmed by the rich historic lore and literary blessings of the country nearest and dearest of all others. In a chatty, delightfully-convincing way the author narrates her visits to the famous places and haunts, and fascinating byways, made familiar through the pen of the historian, the poet, and the master of fiction. They are placed before us vividly as reality, and we are moved and impressed by the enthusiasm of a gifted woman. You recall them; they are all there — Warwick, Kenilworth, Stratford, Banbury Cross, Rugby, Hampton Court, Coventry, Haddon Hall, Clonville; the glorious cathedrals of Canterbury, Wells, Gloucester, Salisbury, Norwich, Boston, Ely, Lincoln, York, Durham; the lovely, ruined abbeys of Tintern, Romsey, Glastonbury; the renowned Lake District; the great universities, Oxford and Cambridge; the sights of London; etc. To stimulate the desire for an excursion to England, there's no book like the spell wrought by Mrs. Addison, due to the spell to which she, herself, succumbed. The illustrations are from excellent photographs of fresh subjects and rare scenes, and emphatically enhance the value of the book.

**TRAITE GENERAL DE PHOTOGRAPHIE EN NOIR ET EN COULEURS.** Par Ernest Coustet. Un volume, 8vo, de 524 pages; illustré de 195 figures. Broché, 5 francs; relié, 6 francs. Paris, France: Librairie Ch. Delagrave, 15 rue Soufflot.

This is an entirely original work, not only the best printed in the French language, but comparable with the most searching photographic treatise from any source. With the faithful assistance of the foremost existing technical publications, the author has assembled the most important and illuminating material, and eliminated everything unworthy to be chronicled as matters of positive and abiding interest. Thanks to this process of selection, and, recognizing the many important improvements and modifications in apparatus, material, accessories and processes that have been achieved up to the last moment of going to press with his Ms., the author has compressed into 524 pages of an octavo book, and expressed in language at once clear and concise, the material of several large volumes. Nothing of real value to the advanced worker or to the expert specialist has been slighted. Among the numerous significant up-to-the-hour advancements, fully explained and illustrated in this remarkable work, may be mentioned the Relampago, a simple device for conducting the smoke of flashlight apparatus out-of-doors; a daylight developing-tank for autochromes, and stereoscopic radiographs which record

realistically the successive layers of the entire anatomical structure including bone, substance and tissue. The illustrations are extremely accurate and descriptive and, in themselves, form a source of delightful instruction. The price is exceptionally low for a work of such manifest importance, viz., five francs in paper-covers and six francs bound; postage extra.

## Abel's New Weekly

JUAN C. ABEL, publisher of *Abel's Photographic Weekly*, is now issuing, at Cleveland, Ohio, *The Amateur Photographers' Weekly*; Vol. I, No. 1, having the date of July 12, 1912. The new publication is of the same format as the monthly photo-journals, but has fewer pages, the price being five cents the copy. It is well printed and illustrated, and aims to assist the amateur worker in the practice of photography.

## Yellow Spots on Developing-Papers

HERR WALTER BEYER expresses the opinion, in *Photographische Industrie*, that yellow stains on gas-light-papers and postcards, particularly the less sensitive and hard-working postcards, arise, with few exceptions, from allowing them to soak too long in an ordinary developer without bromide, and from taking the prints out of the fixing-bath before they are fully fixed, to examine them by daylight. In the latter case one will often notice, where the warm fingers have touched the print, a yellow or violet-blue stain that hours of fixing will not remove. That these discolorations do not appear on all chloro-bromide papers may be explained by the fact that some manufacturers use more bromide in their emulsions than others. "Since I have been adding potassium bromide and iodide to my developer," adds Herr Beyer, "I have not seen any yellow stains, even after protracted development. I add ten drops each of ten-per cent solutions of potassium bromide and iodide for each eight ounces of mixed developers. It is a pity that no manufacturer has expressed himself regarding the question." [In our experience, yellow stains on gas-light prints are very often caused by developer being carried into the fixer when a large number of prints are being made at one time. Remedy, a fresh fixing-bath and more care in rinsing prints after developing. Ed.]

## Flowers Against Black Background

LIKE most flowers bearing white blossoms, shinleaf may be effectively photographed when set off against a black background, page 121, either on the spot where it grows or by temporarily transplanting it to a favorable locality. Or it may be photographed indoors, in which case inexperienced workers should read the article on flower-photography by an expert (Claude L. Powers), which was printed in April PHOTO-ERA, 1912.



LAJOIE AT BAT

Made with a Cooke Lens



# PHOTO-ERA

The American Journal of Photography

Vol. XXIX

OCTOBER, 1912

No. 4

PUBLISHED MONTHLY BY WILFRED A. FRENCH, 383 BOYLSTON STREET, BOSTON, U. S. A. Entered as Second-Class Matter, June 30, 1908, at the Post-Office, Boston, under the act of March 3, 1879.

## YEARLY SUBSCRIPTION-RATES

United States and Mexico, \$1.50. Canadian postage, 35 cents | Foreign postage, 75 cents extra. Single copies, 20 cents each.  
extra. Single copies, 15 cents each. | Always payable in advance.

## ADVERTISING-RATES ON APPLICATION

WILFRED A. FRENCH, Ph.D., Editor; Assistant Editor, RICHARD H. RANGER

Contributions relating to photography in any and all of its branches are solicited and will receive our most careful consideration. While not accepting responsibility for unrequested manuscripts, we will endeavor to return them if not available, provided return-postage is enclosed.

## CONTENTS

### ILLUSTRATIONS

Chrysanthemums	Wellington & Ward	Cover
Home-Portrait	William Godfrey	Frontispiece
Home-Portrait	William Godfrey	156
Home-Portrait	William Godfrey	157
Home-Portrait	E. A. Frizell	158
Home-Portrait	E. A. Frizell	159
Home-Portrait	E. A. Frizell	160
Home-Portrait	Charles H. Flood	161
Portrait of David J. Cook	A. Schütze	162
Sketches Afield	Charles J. Adams	164
Chrysanthemums	Wellington & Ward	167
On the Channel—France	L. A. Goetz	170
Brush-Burner	H. S. Hoyt	171
Resting	W. H. Rabe	172
A Country-Road	E. A. Cohen	173
The Oak of the Sierras	E. A. Cohen	174
A Portrait	L. J. Buckley	175
Portrait of C. F. Townsend	Alva C. Townsend	177
Marine	William Norrie	178
A Summer Sunset	Wm. E. Macnaughtan	180
The Spell of the Pyramids	Harold Hartshorne	182
Devil's Lake	R. A. Dowd	183
Sea Breaking (Marine)	William Norrie	184
Last Trace of Winter	C. O. Dexter	185
A Rainy Night	Harold Hartshorne	186
Under the Drooping Pine-Boughs	W. S. Davis	187
Home from the Fishing-Ground	William Norrie	188
The Amateur	Aubrey Beardsley	189
In the Orchard	C. F. Clarke	190
First Prize—Outdoor-Portraits	E. H. Weston	192
Second Prize—Outdoor-Portraits	R. A. Dowd	194
Honorable Mention—Outdoor-Portraits	Mrs. Wm. Durrant	194
Honorable Mention—Outdoor-Portraits	Beatrice B. Bell	196
Honorable Mention—Outdoor-Portraits	L. & L. S. Clough	196
Honorable Mention—Outdoor-Portraits	Sara Holm	197
Honorable Mention—Outdoor-Portraits	F. Herbert Saunders	198
Third Prize—Outdoor-Portraits	John J. Reilly	199

### ARTICLES

Home-Portraiture	David J. Cook	155
Epitaphs, Pictorial Photography and the Art-Critic	Charles J. Adams	165
California Camera Club	L. J. Stellmann	171
How to Make an Enlarging-Lantern	Wm. S. Davis	175
Ortho. Photography with the Focal-Plane Shutter	Phil M. Riley	181
A Developer for Underexposed Plates	L. C. Bishop	189



HOME-PORTRAIT  
WILLIAM GODFREY



# PHOTO - ERA

The American Journal of Photography

Vol. XXIX

OCTOBER, 1912

No. 4

## Home-Portraiture

DAVID J. COOK

**P**ORTRAITURE is the first branch of photography, and home-portraiture — portraits taken in the home amid natural surroundings and everyday-life of the individual — is the height of excellence in portraiture.

There is no question but that photography is of great importance to the art-sciences, but it is in the home where it is most appreciated, and will live longest in the minds of the people — a faithful delineator of human form and feature, preserving to the memory and to future generations the pictured expression of all that was once mortal of our loved ones.

Home-portraiture has arrived, as one may easily ascertain for himself, if he will pay attention to what is being done by the leaders in our profession, observe the illustrations which appear in the literary and art-magazines of today, and carefully note the exhibits hung in the halls and conventions devoted to art-photography. It is high time that every studio-proprietor be prepared to go into the homes of his patrons. He who would profit by the advice of the sage, will "take the tide at the flood," and be assured that his steps will "lead up to fortune."

Undoubtedly we will not do away with the business-studio; but the artist-photographer is free to admit that the professional studio is not altogether conducive to true, pictorial treatment. The average studio — so unlike the home environment — must, necessarily, deprive the picture of much that is poetical, artistic and natural. The great expanse of glass and location of light-openings are entirely unconventional, and, while this is necessary in commercializing photography, yet it is greatly at variance with conditions and light in which we live and move. Home-portraiture, then, is something more than conventional studio-lighting and posing. In fact, home-portraiture is unconventional portraiture, differentiated from the conventional in that the latter, while it may possess great merit as a photograph, lacks that spark of life which the home-atmosphere lends to the former — a living personality. And whereas the one, conforming

to certain laws and rules of art, will be admired and forgotten, the other will long be cherished as being true to, and characteristic of, the individual. The photographer must show art-training; for although a photograph be taken in the home, it does not necessarily make of it a picture. The inadequate effects of the unskilled, which may have satisfied once, will meet scant approval of the cultured classes, whose exacting demands tax one's ingenuity to the utmost.

Unquestionably it is more difficult, from a technical standpoint, to get a satisfactory picture in the home than in the studio, and the photographer is still confronted with that great question of what not to include in the picture. Indeed, it calls for high order of intelligence and taste of what is fitting. One cannot be too critical. Simplicity in this, as in almost everything, marks the *finished* result. On this account at-home portraiture is not likely to be overdone, and it offers exceptional opportunities to the initiated, for the public is willing to pay handsomely for *MADE-AT-HOME* PORTRAITS, with their air of refinement and artistic finish.

Reference has been made to conventional studio-lighting and posing, and one will do well to bear this in mind, particularly as theatrical effects are only at home upon the stage. Simple posing, unstudied (in the ordinary sense), yet studied "homey" effects are what is wanted. The true artist hides the artifice. Home-employment may be both natural and highly artistic. Call to mind the mother and babe — in arms, in the cradle, in the chair, or at luncheon, or at play; the growing child — arranging flowers, at studies, in doorway, or at the window; the young lady or gentleman — at the piano, at the table, before the fire; the adult members of the family — reading, at work, at desk, before book-cases, etc. It does not call for much imagination. Poses readily suggest themselves.

Considering the question of lighting, we should aim to have the rays so fall on the subject that the principal part of the picture is in strongest light. This is about all, with the ex-



HOME-PORTRAIT

WILLIAM GODFREY

ception that strong reflected light may be required to balance the too concentrated direct light. It may be taken, in general, that the stronger the direct light—except in special cases—the stronger the reflected light required. The stronger the direct light, the deeper and sharper the shadows; and dense, dead shadows are not desirable, as a usual thing, in portraiture. Other than this, it will take care of itself, as the light, usually coming from a small source, will provide ample base to the picture and make for stability. One who is master of his light, will have no great difficulty and can make as beautiful effects in the home as in the workshop; for

be it known that this forms the basis of a picture. In the absence of light, we have shadow. More of it, means just that much less shadow. The more intense the light, the deeper the shadow. It emphasizes, while shadow subdues. The one counterbalances the other. The one should predominate; and that part of the picture which is most prominent, or of principal interest, should be in strongest light. Light travels in straight lines. It is obvious, then, if proper distribution over the subject or individual is not obtained, it is due to either of the following causes: the subject was too close to the source of light and is without gradations—a “soot and whitewash”



HOME-PORTRAIT

WILLIAM GODFREY

effect; too far from the source of light and is without contrast — a dead, spiritless effect; too far back of the light and is without relief — a flat, washed-out effect; too far in front of the light and is without roundness — a silhouette effect. If the source of the light is too high, the cast-shadows run lengthwise of the face; if too low, the shadows fall across the face. In either case the result is a disfigurement. The cardinal principles making for a pleasing picture, as well as a portrait, are contrast, relief, gradations and roundness.

Screens are hardly necessary; for if the operator is not to tire the subject, exposure must

be very brief, and hence all light entering the room is necessary. Of course, if the windows extend to the floor, or only bust-portraits are wanted, then screening the lower portion of the windows is desirable. In bust-portraiture the light should fall on the subject at an angle of 45 degrees, if possible, as this angle of light falling from the front, top and side, brings out the greatest degree of modeling. The head should represent a ball in roundness, and, as we are representing a round object on a flat surface, it is necessary that we obtain, by light and shade, perfect roundness and gradations. The greater the number of tones, which blend the ex-





HOME-PORTRAIT

F. A. FRIZELL

treme highlights on the one hand, and the absolute shadows on the other, the more pleasing the effect. It is true that very pretty effects may be obtained from all side-light, front-light or even back-light, if not too strong; but such are more properly "studies," and not portraits of individuals. Aside from bust, or head and shoulder portraits, so-called studio- or portrait-lightings should not be striven for, else the home-effect is lacking, and the portrait might as well have been the product of the professional studio. Since head and shoulder portraits are demanded, however, in the home, a brief description of the "Line," "Rembrandt" (three-quarter and profile), "Portrait or Painters" lighting, and full shadow-effects, may not be amiss. In brief, the rules are these: The subject should be placed at right angles to the source of light, and distant from it, twice its height. It should be back of it, or to one side, the width of the light. That is to say, assuming that the light is five feet high (after screening off the lower portion), and then assuming that the width of the

light is four feet, the subject would then be four feet back of it and on a line ten feet distant from the source of the light and at right angles to it. The lower portion of the light should be screened off on a line with the height of the subject's head, or until the light falls from above at an angle of 45 degrees. The reflector should be placed at an angle of 45 degrees, both facing the light and the subject, on a direct line, and to the front of the shadow side of the subject. The light, then being caught by the reflector, bounds off at right angles and illuminates the shadows without throwing cross lights and destroying modeling. The reflector should be white oilcloth, and at least the size of the light-opening (twice this size would be better). As to distance in front of subject, this depends upon the strength of the direct light, the complexion and color of draperies. If the draperies are dark in tone or nonactinic, the reflected light will need to be greater than if the general effect were light. A dark, ruddy or bronzed complexion also requires stronger reflected light



HOME-PORTRAIT

F. A. FRIZELL

than a light complexion. The rule should be to place the reflector at such a distance that flesh-tones can easily be seen in the deepest shadows of the face, but not so close that the general contours of the shadows cast by the features of the face are destroyed. For the average subject—the reflector being the size of the light-opening—the distance will be about the width of the light. That would be—basing our calculations on the figures as given—about four feet.

The light arranged as herein described, reflector and subject properly placed, the procedure is as follows: For a portrait or painter's-lighting, direct the attention of the subject toward

the source of the light until the shadow cast by the nose is seen to run diagonally across the shadow side of the face, the apex terminating at, but not quite joining, the outer corner of the mouth, the light should be "V" shape. The light-area is that region covered by the palpebrarum, zygomaticus and labial muscles. Once the subject is properly placed, it should not be moved excepting for "line" and full-shadow, or "cameo" lightings. The camera is placed nearest to the source of light, pointing away from it toward the light side of the face. Its nearness to the light-opening and direction depends upon whether a profile, three-quarter or full view of the face is wanted.



HOME-PORTRAIT

F. A. FRIZELL

For Rembrandt effects of lighting, move the camera to the shadow side of the subject, pointing into the light, more or less; but the lens should be protected from the glare of light which comes from the window, else the brilliancy of the image will be impaired and the negative present a fogged appearance. The placement of the camera here also depends upon whether a profile or three-quarter view of the face is desired. The so-called line-lighting is a modification of the Rembrandt lighting and consists of a profile of the face, in shadow, and just a fine line of light outlining the front of the face. To obtain this effect, the face is turned away from

the source of the light until all light is off the shadow side. The camera in this case is placed pointing directly into the light-opening and at right angles to it. For the all shadow-effects or cameo-lightings, the camera is placed in front of the light-opening, pointing away from it and at right angles, the face being stationed as before for the line-lighting. These effects are called shadow-lightings, but, as a matter of fact, it is the light-side of the face which is taken, relief being only on the prominences of the face, hence the term *cameo* or *cameo-effect*.

It is obvious that, working by a small source of light, the lens must, necessarily, be of short



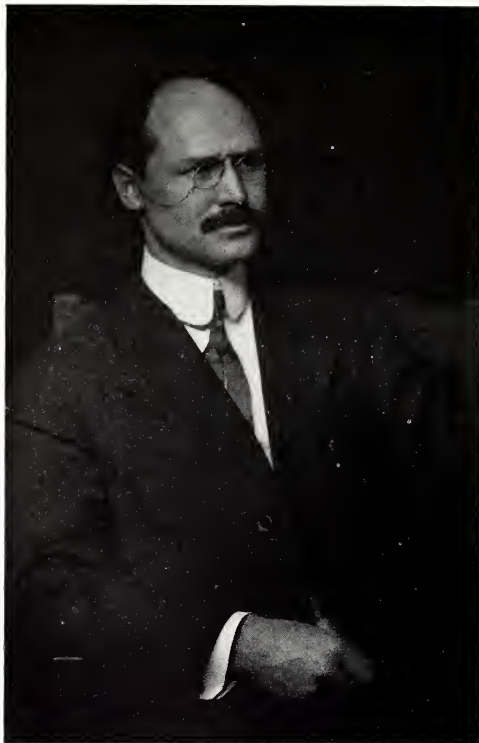
HOME-PORTRAIT

CHARLES H. FLOOD

focus to allow of proper placement of the camera. This need not offer serious difficulty, however, if one will look well to the height of the camera. The rule should be: The shorter the focus of the lens, the more the camera should be elevated.

Whenever possible, the at-home photographer should confine himself to making three-quarter or full-length views of the person, working across the light, as for full shadow-lightings, or the subject facing into the light somewhat, ac-

cording to the view wanted. Better general illumination will be obtained in this way, and, if the subject be moved back from a line at right angles to the source of the light, either way, effects of light may be had which closely resemble those herein described for bust-portraits. Avoid "freak" lightings if you would not be considered eccentric. There are certain laws accepted by conservative portraitists which must be observed. They are that the element of likeness is paramount, and that contrast, relief,



DAVID J. COOK

A. SCHÜTZE

gradations and roundness cannot be sacrificed to the worker's peculiar ideas without materially affecting the sensible treatment of the photograph as a picture-portrait.

Next to a proper distribution of light, exposure seems to offer great obstacles to the novice in at-home portraiture. This may be readily mastered, but by a careful study of the *actinic quality of the light* as employed in the Steadman method of exposure, which consists, essentially, in exposing any kind of tinting-medium, as P. O. P., in the shadow cast by the object, to obtain a least visible tint. The Watkins system of exposure-meters is based on the same prin-

ciple, and is equally recommended; or one may make use of the exposure-table for interiors in Burroughs Wellcome & Co.'s "The 'Wellcome' Photographic Exposure-Record." This arrangement is based on the largest opening of an Iris diaphragm, which may be used in stopping down the lens, so that detail in the darkest part of the object, in which detail is desired, can be faintly (but distinctly) seen, when the eyes are directly opposite that portion, viewing the image on the ground-glass. The lens is first focused in the usual way, *at full aperture*, and, after stopping down and noting shadow-detail — as explained above — reference is made to a table, which



gives the exposure required for any desired stop, in taking the picture. Suppose the lens works normally at F/5.6, or U. S. 2, and it is desired that the lens be used fully open, or at F/5.6, in taking the picture. It is found that detail may be faintly, but distinctly, seen with the lens when stopped down to F/8. Fast plates are to be used — those having a plate-speed of (1), PHOTO-ERA. The exposure in this case would then be two minutes. If the lens must be stopped down to F/11, however, in order to see just faintly shadow-detail — other things being as before — the exposure would be but one minute; at F/16, only thirty seconds' exposure would be required; at F/22, fifteen seconds; F/32, seven and one-half seconds; F/45, four seconds, and F/64, two seconds, using in all these cases F/5.6, or U. S. 2. This method is very practical and takes into consideration light-intensity and all relating thereto, diaphragm and speed of plate. The old adage, "expose for the shadows, and the highlights will take care of themselves," is also amply provided for. As this is purely a mathematical problem, one is, perhaps, less likely to err than where judgment is required for a standard tint.

Exposure is of vital importance in at-home portraiture, and, if less than a full exposure is given, the resultant negative will be harsh in the highlights and devoid of shadow-detail. There is hope of a negative which may be overexposed; but no amount of chemical manipulation can place imagery there, which was not provided for in exposure. The effect of the light is definite, and determines the amount of detail and density that may be developed in a negative.

Development of at-home portraits may be by the brush-method or by tank. This latter is one which gives pleasing results and will appeal to the busy practitioner; but, whatever method is employed, care should be taken not to overdevelop. A negative, just under the normal density, will produce the most satisfactory prints. The rule should be, "Develop for the highlights and let the shadows take care of themselves."

Development in its entirety is almost an inexhaustible subject, and is not within the scope of this article. A few rules must suffice. *The conditions which give contrast* are the slow plate, small diaphragm, harsh lighting, under-exposure, cold developer, strong developer, minimum quantity of sulphite, addition of restrainer, overdevelopment and slow drying. The factors which make for softness are the fast plate (generally speaking), large diaphragm, flat lighting, dirty lens, diffused light, light entering camera other than that forming the image,

strong light shining directly into the lens, over-exposure, warm developer, weak developer, maximum amount of sulphite, excess of carbonate, underdevelopment and fogged or poor plates. A negative is merely a stencil or screen whereby the dense parts obstruct or keep out the passage of light during printing of the picture, and the transparent parts allow the light to pass through with little or no hindrance. The question of negative-making is, after all, merely a question of contrasts of blacks and whites. Manipulation should be, therefore, in direct proportion as the negative is too flat, lacking contrast or too contrasted, lacking softness; and the art of development is, essentially, a practical understanding of these principles.

At-home portraiture is a field barely cultivated as yet, and promises rich harvests to those who will give it the necessary attention. The signs of the times point to a great revival in portraiture along this line. The change of the studio from the business-districts to the more quiet residential sections points the way, and getting close to the home and the home life of the people spells success for the wide-awake portraitists.

✧

## A Difficult Task Quickly Done

IN our editorial columns reference is made to an unusual technical performance by Byron, the well-known photographic expert. Most of the rooms of the department-store which he photographed on this particular occasion were extremely long and low-studded, and of the ten days allotted for the work, seven were available only after 6 p.m., hence the only means of illumination was flashlight. Mr. Byron relates that, whenever he made his preparations for a flashlight-exposure, he was closely followed by two of the firm's attendants, one on each side of him, armed with a large fire-extinguisher ready and aimed for instant action, for an explosion might cause an expensive blaze, and the enormous structure was filled with merchandise valued at millions of dollars. Fortunately, not one mishap occurred among the large number of flashes that were set off, and the photographer's reputation as a safe and successful flashlight-operator was again brilliantly exemplified.

✧

SUCCESS means to do a common thing uncommonly well. — *Frank Jewell Raymond.*



SKETCHES AFIELD

BY THE LAKESIDE  
THE WIND-SWEPT HILL

CONCORD WILLOWS

THE NIGHT-WATCH

CHARLES J. ADAMS

THE OLD MANSE  
LATE-SUMMER PASTORAL

# Epitaphs, Pictorial Photography and the Art-Critic

CHARLES J. ADAMS

A WELL-KNOWN art-critic, commenting recently on a collection of paintings exhibited in a New York gallery, employed certain expressions derogatory to pictorial photography, which expressions, unfortunately, represent the views, not of a single writer, but of a majority, perhaps, of those whose profession it is to pronounce judgment on works of art.

Referring to Alden Weir's fine picture, "Plowing for Buckwheat," which was reproduced on the page with his article, he said: "The picture suffers by reproduction, but the original evidences how much greater art may be when it parts from photographic literalness and the imagination becomes creative."

Farther on, summing up his impressions of the exhibition, the critic wrote: "Such pictures as these help the audience to appreciate the difference between the worlds of reality and of the imagination; between the worlds of the photographer and of the greater artist. There is a vision that takes note of nothing but the immediate appearance of things. It has no intellectual or emotional content. And there is another vision that is just as true. It hurries by the small facts of life to the larger and penetrates the soul of things. This is the world of art and the vision that reaches to it is the vision of the artist. It is a vision that finds small place in the hurly-burly of a madly-rushing world, so he who would live with art must make up his mind to keep his watch in his pocket and not be hurrying for a train."

What is here said of the world of art and the vision of the artist is well and truly uttered. But shall the photographer, accustomed though he be to such animaladversions, submit in patient silence to the implication of the critic, that this is the world and the vision merely of him who works with brush or burin, and not, of equal right and in an equal degree, also of him whose tools are lens and light and sensitive plate? Not all who paint or etch are endowed with the "creative imagination," nor is the photographer necessarily deprived of this high faculty by reason of the medium he has chosen for the creation of his effects. It comes to this, then—does it not?—that the photographer may be as truly and as greatly an artist as the painter, if his medium of expression can produce equally-true and equally-great effects. Is it? Our friend, the art-critic, would doubtless reply in the negative. Pictorial photography is, compar-

atively speaking, an art that dates from yesterday, and the professional critic must needs be conservative in his judgments. Warmed by the growing appreciation of the public and confident of the ultimate triumph of his cause, the photopictorialist should nevertheless stand ready to restate, whenever challenged, the grounds of the faith that is in him, the reasons underlying his belief that the creative imagination can express itself as worthily through his chosen medium as through the pigments of the painter.

In his curious "Essay upon Epitaphs," buried among the appendices in most editions of his works, the poet Wordsworth declares that the first requisite of a good epitaph is, "that it should speak, in a tone which shall sink into the heart, the general language of humanity as connected with the subject of death." Can the first requisite of true art be better expressed than to assert that "it should speak, in a tone which shall sink into the heart, the general language of humanity?" In order that it may thus speak, art has no inherent need of color. An etching utters its message as affectingly and in a voice of as great authority as a painting, and its language is no less "the general language of humanity." The case of the photo-pictorialist is not weakened by the circumstance that his effects are presented in monochrome.

But, Wordsworth goes on to say, "This general language may be uttered so strikingly as to entitle an epitaph to high praise; yet it cannot lay claim to the highest unless other excellences be superadded. Passing through all intermediate steps, we will attempt to determine at once wherein consists the perfection of this species of composition. It will be found to lie in a due proportion of the common or universal feeling of humanity to sensations excited by a distinct and clear conception, conveyed to the reader's mind, of the individual whose death is deplored and whose memory is to be preserved; at least of his character as, after death, it appeared to those who loved him and lament his loss. The general sympathy ought to be quickened, provoked and diversified by particular thoughts, actions, images; . . . and these ought to be bound together and solemnized into one harmony by the general sympathy. The two powers should temper, restrain and exalt each other."

The unity of all art has seldom been more strikingly illustrated than through the wonderful precision with which these words, written to describe the perfection of the art of framing

epitaphs, may be applied in a larger way to the art pictorial. In this realm, too, perfection of art "will be found to lie in a due proportion of the common or universal feeling of humanity to sensations excited by a distinct and clear conception" of particular images. Here, too, "the general sympathy ought to be quickened, provoked and diversified by particular thoughts, actions, images; . . . and these ought to be bound together and solemnized into one harmony by the general sympathy." Wherever this due proportion is preserved in a work of art, whether it be a painting, an etching or a photograph, there we have art in its perfection, and the particular medium of expression employed is rightly to be viewed as a consideration of little moment.

That the photographer can reproduce particular actions and images with a faithfulness to nature excelled by none, is a matter that admits of no diversity of opinion. But can he, through his representation of these images and actions, "quicken, provoke and diversify" the "common or universal feeling of humanity" to the pitch required of a perfect work of art? Can he create and maintain the "due proportion" upon which Wordsworth lays so great emphasis in his consideration of epitaphs? These are crucial questions, upon the answer to which depends the success or failure of the photo-pictorialist's claim to equal recognition with the painter as a genuine artist.

There is but one way for the photographer to prove his case. No amount of theorizing will suffice — he must actually produce pictures that will stand the test of comparison. Can he produce such pictures? A critical examination of the best work appearing month by month in PHOTO-ERA affords the strongest evidence of his ability to do so. A study, for instance, of the art of John M. Whitehead, as illustrated in the August, 1911, number of this magazine, must convince all fair-minded critics that Mr. Whitehead is not merely a skilful craftsman, but a genuine artist of high quality. Those who recall his pictures, "A Silent Guide," "The Sleeping Fields," and, best of all, "Tempest-Riven," will find it difficult "to appreciate the difference between the worlds of the photographer and of the greater artist." Here are no limitations imposed by "photographic literalness," nor is the creative imagination wanting. Mr. Whitehead, assuredly, is not one of those whose "vision takes note of nothing but the immediate appearance of things" or "has no intellectual or emotional content." Among other able exponents of photographic art whose names will occur immediately to all

readers of PHOTO-ERA are William S. Davis, some of whose exquisite marine-studies appeared in the July, 1911, issue, and those of William Norrie, represented in the same number. The list could be extended indefinitely, but these illustrations are sufficient for the purpose.

After citing such men and pictures as these, the writer is, naturally, extremely reluctant to offer the humble pictures of his own, which accompany this article. He does so in no rash spirit of vain emulation, and is quite as well aware, as his severest critics can be, of the imperfections of the work submitted. He trusts that his pictures may be accepted simply for what they are — the modest efforts of a novice, which, nevertheless, may serve to illustrate various points of which he wishes to speak.

First, then, let us consider the picture, "By the Lakeside." The view itself is pleasing, the composition good, the exposure accurate, the technical work satisfactory. The picture may stand as fairly typical of the average landscape of the average novice. Needless to say, it is not a work of art. It is a good "photograph" — using the word in its commonly-accepted meaning — but, truly, it "has no intellectual or emotional content." It affords "a distinct and clear conception" of particular images, but does not thereby "quicken, provoke and diversify the general sympathy;" it does not "speak, in a tone which shall sink into the heart, the general language of humanity." If we inquire as to the reason of its failure to do this, we shall find that the photographer either lacked the faculty of creative imagination, or that he did not use the tools at his command in such a manner as to give expression to his vision. The landscape is there, precisely as it might be reflected in a mirror; there is no suggestion, however, of the impression the landscape was calculated to make upon the soul of the beholder, and this impression is precisely the thing with which true art chiefly concerns itself.

Wordsworth puts it well, in the essay from which we have already quoted. "The character of a deceased friend or beloved kinsman," he says, "is not seen — no, nor ought to be seen — otherwise than as a tree through a tender haze or a luminous mist, that spiritualizes and beautifies it; that takes away, indeed, but only to the end that the parts which are not abstracted may appear more dignified and lovely; may impress and affect the more. Shall we say, then, that this is not true, not a faithful image; and that, accordingly, the purposes of commemoration cannot be answered? It *is* truth, and of the highest order: for though, doubtless, things are not apparent which did exist, yet the object





CHRYSANTHEMUMS  
WELLINGTON & WARD





being looked at through this medium, parts and proportions are brought into distinct view which before had been seen only imperfectly or unconsciously: it is truth hallowed by love — the joint offspring of the worth of the dead and the affections of the living! . . . It suffices, therefore, that the trunk and the main branches of the worth of the deceased be boldly and unaffectedly represented. Any further detail, minutely and scrupulously pursued, especially if this be done with laborious and antithetic discriminations, must inevitably frustrate its own purpose. . . . Much better is it to fall short in discrimination than to pursue it too far, or to labor it unfeelingly."

"The object being looked at through this medium" — therein lies the secret of success in pictorial photography. "For, indeed," quoth sturdy old Carlyle, "it is well said, 'in every object there is inexhaustible meaning; the eye sees in it what the eye brings means of seeing.' To Newton and to Newton's Dog Diamond, what a different pair of Universes; while the painting on the optical retina of both was, most likely, the same!" It is not enough that the artist should see, for instance in a landscape, a larger meaning than is apparent to the dog, Diamond, or, indeed, to the average beholder. It is his mission to reproduce, not the bare landscape, but the larger meaning that it manifests to him, and thus to interpret the landscape to all who look upon his picture. It is precisely because the little view, "By the Lakeside," does not do this, but merely reproduces the landscape as we may suppose it painted upon the retina of the dog, Diamond, that it fails to come within the realm of art.

Passing, now, to the picture, "The Night-Watch," we may confess at once that this is not a successful photograph, using the term again in the sense with which it is usually employed by the art-critic. No single object is reproduced with "photographic literalness." The encroaching shadows of the night leave much within the landscape that is less seen than guessed at, and the narrow range of tones offers little variety to the eye. Yet it is humbly submitted that the effort, faulty as it certainly is in many particulars, embodies, nevertheless, a picture, and one that we may pause to study not without profit.

To begin with, the photographer's purpose being, not to reproduce with scrupulous accuracy images of the several objects within the field of the lens, but to produce an intellectual or emotional effect, sharpness of delineation was purposely avoided. It did not appear necessary, however — as many times unquestionably it is — to throw any part of the picture out of focus

more than the rest. The twilight-shadows could be relied upon to veil the picture more effectively than the cleverest trick of focusing would be likely to accomplish.

When we come to the matter of composition, we notice that all the main lines, from whatever point they move, lead the eye to the dim figure of the rough-stone tomb in the middle distance. Even the strong line of the limb extending from the tree in the foreground toward its nearest mate — a line in itself too strong, perhaps — points, as if with significant implication, toward the same object. As the eye follows the contour of the upper branches, it rests at length upon the shadowy forms of two distant sentinels, carrying the line of the night-watch to the ridge of the farthest slope, and suggesting an interminable line of sentries beyond. And this contour of the upper branches is somewhat vaguely, but effectively, repeated in the evening-clouds.

The feeling engendered by the picture as a whole is undoubtedly one of mystery. This feeling emanates chiefly from the shadowy tomb — almost the smallest object in the picture, and one that would be insignificant had not the point of view been chosen carefully, so that all the strongest lines converge upon it. This sense of mystery is still further enhanced by the lack of vigorous tones in the print, the general semi-obscurity in which the landscape is veiled. What is the meaning of this rough-hewn tomb upon the solitary hillside? What secret does it contain?

Incidentally, it does not matter — does it? — that the "tomb" is nothing but a deserted well-house. It *is* a tomb in the picture, just as truly as the plowman in Alden Weir's painting is a plowman, albeit the artist's model may likely enough have been a longshoreman or a freight-handler. No one cares about the identity of the model — what the artist makes from it is the only pertinent question. The illusion is the thing; and if the photographer can obtain it, is it not somewhat futile to talk of "photographic literalness" as a necessary limitation of his art?

The same general softening of outlines may be observed, too, in the "Late-Summer Pastoral," wherein the photographer has sought to catch a typical atmospheric effect of an afternoon toward the close of September. Summer still gleams athwart the pastures; but neither sunshine nor abounding foliage can quite conceal a shade of melancholy in Nature's countenance. The one strong line of interest leads from the foreground to the remotest verge of the landscape, and the eye comes to rest upon the sea of light that should — whether it does or not is another question — furnish the domi-

nating note of color in this summer-landscape.

The "Wind-Swept Hill" is a mere sketch — half a gale tossing the birches and, above, a fleet of clouds scudding for port. As a foil we might place beside it "Concord-Willows"— Dame Nature surreptitiously caught in the midst of her summer-noon-tide siesta. To the writer's way of thinking, both these studies, sharply focused though they be, embody impressions, moods, emotions, rather than merely things. Or, perhaps, it would be more accurate to say that the thing portrayed is, in the one case, wind; in the other, slumberous heat, neither of which can be represented, however, save through its effect upon particular, tangible objects. But these objects are of value in the picture merely as they do thus represent the wind or the heat. What actually interests us, then, is not particular images, but an illusion which they create; and this illusion, in turn, gives rise to a mood, emotion, sentiment, that cannot be referred to the images themselves. The camerist must surprise his subject at a moment when it contains this power of suggestion in fullest measure; and, whimsical as it may sound, must expose, not for any portion of the material view that the eye beholds, but for the illusion. Oftentimes, it is true, such exposure may not differ from the so-called "normal" exposure; but quite as often, perhaps, experiment will show that it does. It is through his skill in determining the correct "abnormal" exposure that the true photo-pictorialist is differentiated most sharply from the mere photographer.

There is another class of subjects that, while it, too, requires emotional treatment, makes even greater demands upon the artist. These are subjects that do not of themselves suggest the sentiment or emotion that one must seek to portray, but merely reflect a sentiment or emotion that grows out of their historic or literary association. Such a subject is, for example, the Old Manse, in Concord. The reason why most pictures of this ancient dwelling are disappointing — and to the writer, at least, they certainly are — is that they bring out merely the artistic possibilities which reside in the building itself and its surroundings. Now this is not enough. To be in the highest degree effective, such a picture must contain something that one who knows the history of the Old Manse would feel at once to be suggestive of, and appropriate to, the literary atmosphere of the place.

Out of a dozen attempts to do this the writer has succeeded just once in producing a picture that, with all its obvious faults in other respects, does, he believes, contain this associational suggestion. In "The Gleam on the Old Manse,"

the elusive sunbeam, splashing one corner of the aged house with pale, momentary glow, supplies the necessary touch. A brighter ray or a broader one would spoil the effect. This is the fine, faint gleam that entered the dusky portals when Sophia Peabody came to reign in the Old Manse as Hawthorne's bride. It is the same elusive ray that ever and anon, just as we begin to shiver in the chill November air of Hawthorne's romances, breaks through the clouds to cheat us with show of warmth and to make the gray majesty of the landscape more grayly majestic as it recedes.

You remember when Hester Prynne walked in the forest with little Pearl to meet Dimmesdale. "The road, after the two wayfarers had crossed from the peninsula to the mainland, was no other than the footpath. It struggled onward into the mystery of the primeval forest. This hemmed it in so narrowly, and stood so black and dense on either side, and disclosed such imperfect glimpses of the sky above, that, to Hester's mind, it imaged, not amiss, the moral wilderness in which she had so long been wandering. The day was chill and somber. Overhead was a gray expanse of cloud, slightly stirred, however, by a breeze; so that a gleam of flickering sunshine might now and then be seen at its solitary play along the path. This flitting cheerfulness was always at the farther extremity of some long vista through the forest. The sportive sunlight — feebly sportive, at best, in the predominant pensiveness of the day and scene — withdrew itself as they came nigh, and left the spots where it had danced the drearier, because they had hoped to find them bright."

Such a beam as this it is that plays through all Hawthorne's tales, and to catch a similar ray just vanishing from the face of the Old Manse, is to complete the chain of association that binds Hawthorne and the Old Manse and the beholder's imagination in one harmony.

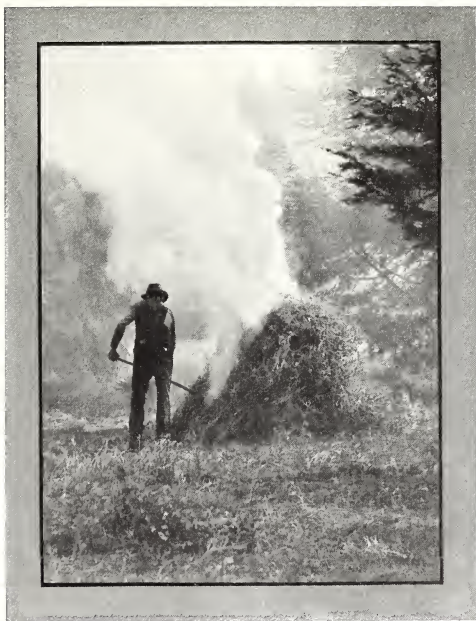
Art works, and ever must work, with material objects as its basis, and it is a false art that does not render them truthfully. It is glorious art when it clothes them with the stuff that dreams are made of. The photo-pictorialist can do this quite as gloriously as the painter. The easy multiplication of his prints may, it is true, give them a smaller money-value; but this circumstance does not lessen their artistic excellence, any more than the easy multiplication of the copies of a book from a single set of plates detracts from the genius of a literary masterpiece.

Art-critics may be conservative in their judgments; confusion of false values and true may continue for a season. But the photo-pictorialist can serenely abide the verdict of time.



ON THE CHANNEL — FRANCE  
L. A. GOETZ





BRUSH-BURNER

H. S. HOYT

## California Camera Club

L. J. STELLMANN

**M**ANY people will be surprised to learn that the largest and, in many ways, the most important photographic organization of America is in San Francisco. This is the California Camera Club, with the membership of about four hundred and a world-wide reputation.

This Club was established March 20, 1890, and owes its existence to a curious incident. During the eighties a number of San Francisco's well-known "Knights of the Camera" formed a society composed entirely of amateurs and called it the Pacific Coast Amateur Photographic Association. This was in the early days of dryplate photography. Amateur photography

was a great fad at this time, and many wealthy San Franciscans, particularly of the younger generation, devoted much time and attention to it. The new organization was a very exclusive one, and one of its strictest rules was that no professionals be admitted. It flourished until 1889, by which time it had about seventy-five members, among whom was George W. Reed, a noted amateur. Mr. Reed succeeded in getting an unusually-attractive picture of the Golden Gate. After much persuasion he consented to dispose of the negative on a royalty basis, and this produced the technical storm which proved the Nemesis of the exclusive P. C. A. P. A. Mr. Reed was accused of professionalism and,





RESTING

W. H. RABE

after much discussion, he was forced to resign. Thus the exclusive atmosphere of the organization was preserved, but at a cost which proved very great.

Mr. Reed was not only hurt by the treatment given him by his photographic comrades, but he became convinced that a camera club along broader lines was needed in San Francisco. Consequently, he set about to organize one, and the California Camera Club was the result.

With T. P. Andrews, Sanford Robinson, H. C. Tibbitts, A. P. Flaglor, Wm. N. McCarthy, E. P. Gray, E. J. Molera, Theo. Marceau, I. E. Thayer and C. J. Wetmore as the first board of directors, the California Camera Club was organized, and a few weeks later was incorporated under the laws of the State. Mr. Reed was the first president, and continued in that capacity for three consecutive terms. The new organization attracted photographers of all classes. Most of the leading professionals of San Francisco became members and a great many amateurs, who might otherwise have joined the P.C.A.P.A., decided in favor of the broader organization. Gradually the leading members of the original society resigned and became members of the California Camera Club, until the former was completely absorbed by the latter.

The California Camera Club started with a membership of about seventy-seven, and soon

made quite a name for itself, not only in California, but throughout the United States. Demonstrations in all branches of photographic work were given in halls hired for that purpose. At one of the first of these the set of lantern-slides sent to the Club by the Chicago society was exhibited in Union Square Hall before a large audience. One of the members made a flashlight picture of the audience and, twenty minutes later, this was thrown upon the screen, occasioning great surprise. Later a copy of this picture was given away as souvenir. A week or two later the Club gave a demonstration of printing on plain salted paper. This was followed from time to time by various other illustrated lectures and demonstrations.

So much favorable attention did this active work on the part of the Club attract, that it grew with remarkable rapidity. Toward the latter part of the year its membership had more than doubled, and it became necessary to procure permanent quarters. A committee was appointed to look after this matter, and obtained rooms in the Academy of Science Building, then in course of construction.

Handsome and adequate quarters were fitted up particularly for the Club, and here it remained until the fire of April 18, 1906, drove it forth.

During its tenure of the Academy of Science quarters, the California Camera Club became



thoroughly established as one of the leading organizations of its kind in the United States. A monthly lecture became part of the regular program. The expenses of this entertainment feature were paid by the fund derived from a special subscribing membership that entitled members to attend the monthly lectures and the social functions of the Club, but not to the use of the workrooms. Such members paid dues of \$1.50 a quarter. The Club was able to give several illustrated lectures, to which even members paid admission, and the proceeds (in one case \$780) were donated to charity.

Thus the Club was in a very prosperous condition, with a membership of over three hundred, when the fire destroyed its home and everything therein, save the books and records. After the fire, Miss A. K. Voy, the assistant secretary, offered her home as a temporary refuge, and from April to July, 1906, the Voy residence was headquarters for members of the Camera Club. In August the Club rented a dwelling-house at 2206 Steiner Street, near Sacramento. This was a two-story frame building, and it was necessary to build an extension in order to fit up sufficiently large quarters for the resurrected organization. The upper part of the addition was equipped as a studio and the lower part as a bromide-room. The double parlors were used as meeting-rooms, and the rest of the house contained two velox rooms, two darkrooms and three practical workrooms. This place answered the needs of the Club until 1909, when downtown quarters were acquired, after considerable hunting, in the Commercial Building which was at that time uncompleted. Here, on the fifth floor, quarters were fitted up with the most modern photographic conveniences, and the Club built its own studio on the roof.

An east skylight was installed, owing to the exigencies of space and light, and has served very well, as the sun does not strike it after 10 A.M. In its new home the Club celebrated its twentieth anniversary on March 20, 1910. Mr. Reed, the first president, and a number of charter members were present. Lantern-slides, showing the old Club's quarters and many other scenes of personal, historic interest, were displayed. Miss Voy was made a life member and presented with a gold watch by the ladies of the society. A special exhibit of pictures of the old Club and the old town was shown on the walls and attracted much attention.

From its old quarters on Steiner Street the Club brought a hundred and twenty-eight wooden lockers, which were later augmented by thirty-five new steel lockers. The present equipment of the Club, in addition to the studio, consists



A COUNTRY-ROAD

E. A. COHEN

of two bromide-rooms, a lantern-slide room, two printing-rooms, four darkrooms, a large assembly-hall where monthly lantern-slide exhibits are given, and a spacious workroom equipped with scales, trays and other apparatus needed by photographers for washing, mounting and drying prints or negatives.

The California Camera Club, early in its existence, became a member of the Lantern-Slide Interchange. Each year since 1892 it has contributed a set of slides to the Interchange, and these have been forwarded to all parts of the world, doing much to advertise San Francisco and California by the quality of their photographic art and the beauty of the scenery depicted.

Among the notable achievements of the California Camera Club have been three international salon exhibits. The first of these was held in January, 1901, and proved a great success.

During the fall of 1900 the editor of *Camera Craft* suggested that a Pacific Coast Photographic Salon should be instituted. This suggestion appealed to Camera Club members, and a committee was appointed to confer with the managers of the Mark Hopkins Institute of Art. Thus the first photographic salon resulted. Announcements were sent throughout the world, and, although the time was short, nearly a thou-



THE OAK OF THE SIERRAS

E. A. COHEN

sand prints were received. Of these, one hundred and twenty-three were exhibited, and aroused much favorable comment among Western artists and photographers. Prizes were awarded for the best photograph and also for the best collection of photographs. These included two certificates of merit from the Mark Hopkins Institute and two medals donated by *Camera Craft*. Among the prize winners was Dr. Arnold Genthe, now of New York. The second salon was held at Mark Hopkins Institute, January 9 to 23, 1902. At this exhibit four hundred and fifty prints were shown. The third Camera Club salon took place, October 8 to 24, 1903. At this exhibit a loan-collection of the Photo-Secession was shown in a separate room, besides the regular exhibit of photographic prints. Both attracted many people and were widely commented upon throughout the country.

At present the Club has about four hundred members, divided into six different classes. Active members are entitled to the use of the workrooms and all the privileges of the Club. They receive eight tickets each for the monthly lectures. Associate members, who are the women relatives of active members, enjoy the same

privileges, except holding office and voting at the club election. They receive four tickets apiece for the monthly lectures.

Corresponding members are those who reside more than fifty miles from San Francisco, and do not do business there. They are entitled to all the privileges of the Club during visits to the city.

Subscribing members are those already alluded to, who made the monthly lectures a permanent feature. Besides receiving four tickets each to these entertainments, they may attend all print exhibitions, social outings and the like.

The other two classes of membership are Life and Honorary, among which are some notable persons.

Each month, when the weather permits, members of the Camera Club have an outing to some point of interest in the State of California. These have proved exceedingly popular, and have resulted in some fine pictures during recent years.



SUCCESS which is attained amid serious rivalry is more likely to be enduring than if won in the home of mediocrity, for it requires the exercise of exceptional powers. — *Wilfred A. French*.



A PORTRAIT

L. J. BUCKLEY

## How to Make an Enlarging-Lantern

WILLIAM S. DAVIS

**W**HEN one's time is occupied in other ways during the hours of daylight, or when the short winter-days, with much cloudy weather, make light-conditions unsatisfactory, the amateur who relies upon daylight to make enlargements will doubtless desire to employ artificial light in its place. Various methods to illuminate the negative have been tried with more or less success, but, in my opinion, the surest way to obtain uniform lighting over the entire negative and, at the same time, the maximum illumination, is to use, between

the negative and light, a condensor of sufficient size to cover the negative fully.

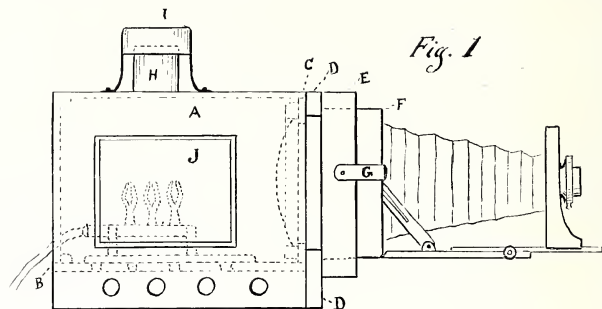
The condensor naturally suggests the enlarging-lantern, which, in various forms, has been used as long as bromide enlargements have been made. The amateur who is familiar with the prices of such apparatus will say, perhaps, "Oh yes; but I cannot afford to purchase an enlarging-lantern for the small amount of work that I wish to do!" My answer is, "Don't; go to work and make one!" With a reasonable amount of skill and the expenditure of a very

few dollars a serviceable instrument can be constructed to receive negatives up to 4 x 5 or 5 x 7.

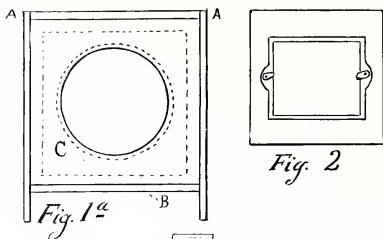
The materials needed will be some wood one-half inch in thickness, an unmounted condensor of suitable size, and, for convenience, a folding-camera with removable-back and of sufficient bellows-capacity to permit focusing to within 16

York dealer lists *unmounted* condensers of 5½-inch diameter, suitable for 3¼ x 4¼ negatives, at \$1.75 each; while a 6½-inch — which is the size needed for 4 x 5 — is \$3.00; and a 9-inch — for 5 x 7, \$7.50.

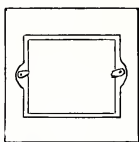
At the prices mentioned a 4 x 5 apparatus ought not to cost over \$6.00 for the material,



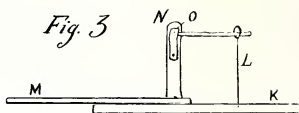
*Fig. 1*



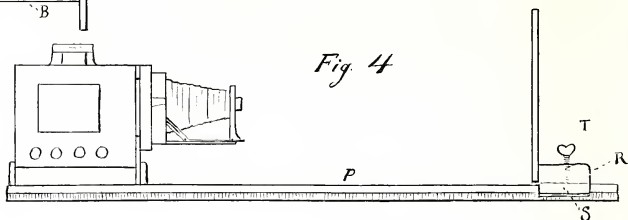
*Fig. 1a*



*Fig. 2*



*Fig. 3*



*Fig. 4*

or 18 inches. As most reversible-back cameras of the better grade, and even some pocket-instruments, fulfil these requirements, a good portion of the enlarger is ready-made, although should a suitable camera not be available it is quite possible to make a focusing-front to receive the lens.

The condenser will be the most costly part to purchase, but the catalog of a well-known New

including woodwork and lighting-fixtures, but not a special objective, as the camera lens is used to project the image.

With the materials at hand, the first step is to make the lamp-house or body of lantern — the exact size of which is not important if it is large enough to prevent over-heating. The lantern consists of two sides, A, Fig. 1, 12 to 14 inches high and about 15 inches long, fastened to the



C. F. TOWNSEND  
PRESIDENT-ELECT OF P. A. OF A.

ALVA C. TOWNSEND

bottom. B, which is raised two inches from lower edge of sides, as shown in Fig. 1*a*, to provide for ventilation without the escape of actinic light. Ventilation is obtained by boring holes in the sides below the bottom, while in the bottom itself other holes are made just outside the spot occupied by the lamp. A front, C (Fig. 1*a*), is next fitted, having a circular opening  $\frac{1}{4}$  inch smaller than diameter of condensor. Back of this is mounted a block—see dotted lines—with an opening just large enough to receive condensor easily, which is held in place by a few small brads or any other manner con-

venient. Lenses should fit somewhat loosely to prevent being cracked by expansion by heat.

On the outside of the front, two strips of wood, DD, are placed, at top and bottom respectively, between which the negative-kit or holder, shown in Fig. 2, slides. This kit should be of the same thickness as the strips and exactly square, so it can be inserted either way for upright or oblong pictures. Needless to say the opening for negative must center with the condensor.

Outside of strips, DD, a frame, E, is fitted, just large enough to receive the body of camera,





MARINE

WILLIAM NORRIE

which is held in place by a spring-clip, G, on each side.

The top of the lamp-house is covered with wood or tin according to convenience. Over the lamp or jet an opening is cut to receive a chimney, H, which might be made from a condensed-milk can by removing both ends. To prevent the escape of white light a cover, I, somewhat larger than chimney, is placed over it, allowing it to come down just enough to cut off the light. Made as described, the ventilation should prove sufficient to prevent over-heating with any kind of illuminant; but if an incandescent electric light is used, the chimney may be dispensed with altogether.

The back is closed by a door and, if desired, an opening, J, can be made in one side of lamp-

house and a piece of ruby-glass inserted to furnish light to handle or develop the bromide paper.

As a source of light one may use electricity, acetylene, incandescent gas, magnesium ribbon, or a kerosene lamp, the choice being in the order named.

In an optical lantern the effectiveness of the light is dependent upon its concentration, as an extremely-powerful point of light, like the electric arc, being efficient, and this is what trade-enlargers generally use, but equally-good work can be done with a less intense light. I would not advise its use by amateurs, however, particularly those not familiar with electricity.

A large-size tungsten bulb or an ordinary thirty-two candle-power carbon incandescent will furnish an excellent light at much less expense

for installation and operation, for it is only necessary to connect with a lamp-socket and suspend the bulb from top of lamp-house by a spring-clip.

Whatever kind of light is employed it is highly important to have it carefully centered with, and at proper distance from, the condensor, as failure to do so will cause either dark or colored rings to show on the enlarging-easel, or a ghost of the lamp may appear. This latter is corrected by moving the lamp to or from the condensor.

The correct distance depends upon the focus of the condensor, but 8 inches is about right with a condensor of  $6\frac{1}{2}$ -inch diameter.

If acetylene is the illuminant, the jet is fastened in a metal-clip or holder, with screw coupling to connect a thick rubber-tubing to the supply of gas. A duplex-jet should be turned so that the edge of flame nearly faces the lens. More power can be obtained by mounting several jets in a tube, as in Fig. 1.

In mounting a gas-mantle jet, have the brightest part of light centered with condensor. Should difficulty be experienced in uneven illumination — owing to the light covering too large an area — a metal diaphragm with an opening of same diameter as mantle might be placed in front of, and close to, the jet.

For convenience, mount all gas-fixtures on a board of a width to just slide inside the lamp-house. Ventilation-holes must be made in this to correspond with those in bottom. A concave reflector may be used back of the light, but is not absolutely necessary.

Where electricity or gas is not available, a substitute of equal, if not greater, power is found in magnesium ribbon, which burns at a moderate speed and gives a very intense light. It comes in rolls which cost about 60 cents an ounce. It is inexpensive, for there is nearly a hundred feet in each ounce, and only a few inches is needed for an average exposure on bromide paper.

A simple holder in which to burn the magnesium is shown in Fig. 3. It consists of a base-board, K, to fit the lamp-house, in which is driven a piece of stiff wire, L, with a loop at its upper end properly centered with, and about  $\frac{1}{2}$  inch further from, condensor, than end of ribbon should be when burning. A strip of wood or metal, M, about 10 inches long, is arranged to slide upon the base, and at the forward end is fastened a piece of metal, N, bent up as shown, on one side of which is riveted a spring, O.

To use the holder a piece of magnesium wire of suitable length is cut from roll, straightened, and one end inserted in spring-clip, NO. The slide, M, is drawn back and loose end of ribbon

passed through the loop in wire, L, allowing the end to project one-half inch. The whole is then placed in lantern with end of slide, M, extended at the back through an opening in the door and, after the ribbon is ignited, the burning-end is kept at a uniform distance from condensor by pushing the slide in slowly, watching its position through the ruby glass in side of lantern.

The only inconvenience which attends the use of magnesium is that another light must be used to focus the image and to ignite the ribbon. To avoid flooding the room with actinic light, and thus fog the paper after it is in place on the easel, fit a good-sized screen around the lantern in such a manner as to prevent light from the back reaching the sensitive paper; or, if preferred, a sheet of cardboard can be laid over the paper while the magnesium is being ignited.

Should one wish to use kerosene, a small-size central-draught "Rochester" burner would be the best, unless the regular triple-wick lamp made for stereopticons could be obtained. With the first-named, it would be necessary to provide a higher body and chimney to accommodate such a lamp.

The outfit set up for use is shown in Fig. 4. The track, P, is made from a  $\frac{7}{8}$ -inch board about five feet long, on each side of which are tacked narrow strips to form a lip or rabbet. The easel to hold the paper can be made of  $\frac{1}{2}$ -inch pine, batted to prevent warping, and fastened to a heavier base, R, of sufficient length to project over the sides of track to allow the runners, S — which keep the easel in place — to be attached. A set-screw, T, is fitted to the base. Bore a hole in base the size of screw, and counter sink the nut of screw on the under side. If a tongue of metal is inserted also, it will prevent the end of screw cutting the track when pressure is applied to clamp the easel in position after focusing.

The surface of easel must either be painted with flat white or covered with bristol board to obtain a clear surface on which to focus the image, and, on the board, a set of rectangular lines should be ruled and marked with the various sizes of paper used. If preferred a set of masks might be made of black paper, which would show, even more clearly, the boundaries of the pictures.

There is another way to use the lantern by those who own a complete daylight-enlarger, and that is to employ only the lamp-house, which is placed in front of the enlarger with condensor as near to the negative as possible. This method permits one to use the apparatus in any room without darkening it, which is often a convenience.



A SUMMER SUNSET

WM. E. MACNAUGHTAN

## A Japanese Artist upon Photography and Art

YOSHIO MARKINO

**A**S I am an artist let me write about a few points in the relationship between art and science. Perhaps photography is one of the greatest triumphs of science. I have been asked by many whether photography is useful to my art or not. I always answer them negatively. Certainly photography has given great benefit to other knowledges, but not to Art.

So many people have spoken about the difference between the photographic perspective and that of the human eyes, that I omit it here.

Now let me talk about the movement of the horse's feet. In the photograph we often see a most extraordinary pose of the feet of running-horses. It is perfectly correct. At some moment their feet must have such a pose only it is invisible to our eyes, for such movement is too quick to catch. Only the photographic machine can catch that. We ought to be thankful for such a machine to portray what we cannot see with our own eyes. Therefore, I say

photography has benefited us in some knowledges. But I often notice some artists of inferior brains have drawn people and horses in such shapes as the photograph shows you. O, what a great disaster to Art. I sincerely ask those artists, "Have you ever seen such shapes with your own eyes? I must say your art has got into the delusion by photography." The sense of our eyes is not as sharp as the machine, while the movement of the horse's feet is by fits and starts. Therefore we can observe their position when they are in the slowest speed and that position only impresses our eyes, and that impression alone should be shown by Art. My definition of the word "art" is "well-selected." Therefore, to me, it is not the real artist who follows after the result of mechanical photography and shows the ugliest shapes, which the human eyes can never observe. Such pictures should be made for the illustration of scientific books only.—*The English Review*.

# Orthochromatic Photographic Focal-Plan

PHIL M.

**I**F you are a reader of photographic magazines, you have probably noticed long before this that sooner or later every photographic writer, myself included, begins on every possible occasion to advise more work earlier and later in the day when the sun is low and the shadows are long, soft and mysterious, and less at mid-day when they are short, black and clearly outlined. It is possible, too, that you have tried to put this advice into practice with results that do not please you at all.

If you have been accustomed through preference to the sparkle and vigor of photographs of brilliantly-lighted scenes, you must, of course, succeed in changing your point of view before you can see great beauty in the low-tone harmonies of morning or evening, even with full detail depicted; and it certainly requires imagination to perceive the beauties of detail more suggested than recorded, or of mystery rather than accurately-delineated fact. It is an acquired taste with some; with others it is instinctive, but with virtually everyone it is an appreciation reasonably certain to come with advancing years, if not before. I venture to say that the enthusiastic camerist is very rare who reaches middle age without realizing that if the product of his camera is to be a picture, in the full and true significance of that term, and not a mere photograph, it must stimulate the imagination; and that the imagination is more quickly stimulated by a little mystery regarding at least a few elements of the composition than by absolute clarity of delineation, which tells its all at a glance and so leaves no food for further thought.

Putting all this aside, however, allowance must be made for the manner in which photographic work is done and the success with which any given scene has been recorded. It is quite possible that the actual picture which the eye sees pleases you immensely, but is very disappointing as seen in the negative. This is usually the result of one of two facts. Either underexposure has failed to record any detail except in the highlights, or else failure to use orthochromatic methods has resulted in the loss of all the more subtle color-values, areas which to the eye present several clearly-defined shades of color appearing as solid masses of one tone. It is also well known that, unless light-filters as well as orthochromatic plates or films are em-

Exposure necessary to obtain this detail combine to cause a flatness of the recorded image which really calls for the vigor of well-differentiated color values.

Many camerists assume that the yellow light of a low sun acts as a weak light-filter and that no other is necessary. To a certain extent this is true of landscape-views of considerable range; but for relatively short views it certainly does not hold, and a light-filter is just as necessary as at any other time of day. Moreover, the use of a light-filter when yellow light prevails is in no degree detrimental to the result, provided the color of the filter is not too dark. Then, as at all other times, it counteracts the abnormal effect of colors upon the photographic plate and permits their true luminosity-values to be recorded, so that the photograph of a scene, as that just described, corresponds to what the eye sees.

It is just as easy to make photographs with a filter as without, the only difference being the increased exposure required. A light-filter particularly suitable for ordinary landscape and general photography increases the duration of



THE SPELL OF THE PYRAMIDS H. HARTSHORNE

exposure three times. It completely eliminates ultra-violet rays and yields excellent values in yellows and greens. The price is \$1 for any size up to  $1\frac{1}{2}$  inches diameter, and rises at the rate of 25 cents for each quarter inch of increase in diameter up to 3 inches.

Results do not justify a lighter filter, for it would not ensure freedom from white skies, which should not occur in photographs because they do not exist in nature; and a deeper filter is unnecessary except in specialized work. In fact, too deep a filter invariably cuts out all the blue haze of distance which the pictorialist often depends upon for separation of planes and atmospheric effect; it also increases contrast, so that when softness is the aim it is often necessary to overexpose and control development carefully.

Everything points to the conclusion that as a general filter for use with any ordinary plate or film, one which increases exposure three times

is best, and is a good one to try with any brand of plates or films for which the manufacturer has not adjusted a special filter. It is this unavoidable increase of exposure, even though it be only three times, which has prevented more general adoption of the color-filter in ordinary work, not only when the light is low, but at all other times, for it narrows the field of work, making it difficult to include moderately-rapid motion at any time and virtually impossible to do so at all when the sun is low.

There are several ways to maintain normal efficiency in spite of the three-times light-filter, one of which is to use an ultra-rapid plate three times faster than the normal rapid plate which has a speed of about 111 Wyne. This is apt to have its disadvantages, however. In such a plate, orthochromatic qualities are absent; there is greatly-decreased latitude in both exposure and development; it is sometimes difficult to obtain sufficient density of the image; the grain is sometimes too coarse to permit of much if any enlargement, and the keeping-qualities are not so good as those of a slower plate. Ultra-rapid plates are not suited to this sort of work, nor are they intended for it. Their mission is to supply a need in high-speed photography where the excessively-short exposures necessary to stop rapid motion demand a soft-working emulsion to mitigate contrast and give a maximum of density to the shadows.

Another way to maintain normal efficiency, in spite of the light-filter, is to use an anastigmat lens with a working-aperture of  $f/4.5$ , which possesses three times the speed of the customary  $f/8$  rectilinear. Such a lens is a splendid thing if you can afford it, but it costs, according to make, from 15 to 45 per cent more than an ordinary  $f/6.3$  anastigmat, and so becomes an expensive item even in small sizes. Moreover, so rapid a lens is necessarily of large diameter, making it bulky, heavy and unsuited to most small cameras.

The third and best way to compensate for the increased exposure necessitated by a three-times light-filter is to substitute a focal-plane for the customary inter-lens shutter. The former gives 100 per cent lens-efficiency, while the latter does not; the former uncovers the plate, while the latter uncovers the lens. In a given period of time a focal-plane shutter admits to the plate three times as much light as an average inter-lens shutter. The reason for this is that the period of opening and closing is eliminated, which, with an inter-lens shutter, obstructs the passage through the lens of a portion of the light that would otherwise reach the plate. The focal-plane shutter, on the other hand, has no



connection with the lens, but merely uncovers and covers the plate at a uniform rate of speed by drawing a slit in a black curtain across it. The result is that all the light which the lens is capable of transmitting is admitted to every portion of the plate as it is uncovered by the shutter. It is obvious, then, that a focal-plane shutter in effect trebles the efficiency of any lens. When used with an  $f/8$  rectilinear and a three-times light-filter you can estimate exposures by observation in the customary way or use the direct readings of an actinometer without thought or allowance for the filter; the increased volume of light admitted by the shutter takes care of it. Just what a comfort this is in the field, you cannot fully realize until you have tried it.

Several other reasons why a focal-plane shutter is a splendid thing for general use are worthy of thought. In  $5 \times 7$  size it increases the cost of a camera, not ordinarily fitted with it, \$24, against a cost of \$40 to \$60 or more, according to make, for an  $f/4.5$  lens. If you can afford both, so much the better; each gives you three times, or a total of nine times efficiency, by which is meant nine times more light for a given exposure duration. Whether this be three or nine times, it helps both ways — in high- and low-speed work. In high-speed work it gives more nearly full exposure, better gradation, and so tends to avoid contrast; in low-speed work, necessitated by poor light, it still permits sufficient shutter rapidity to include a considerable degree of motion. Obviously a focal-plane shutter is of inestimable value early and late in the day, and on the dull days of early spring and late autumn when the sun is low and the light not very actinic. With a small stop, when desirable for the sake of greater depth of definition, it permits the same effective exposure as an inter-lens shutter, and, unlike the latter, it can be used with any lens, whatever its diameter.

You usually associate the focal-plane shutter with a reflecting camera, although it is often seen as a part of folding-camera equipment. As for the many advantages of reflecting-cameras for other than speed work, Mr. C. H. Claudy has told us all about them in the April issue of PHOTO-ERA, so it becomes necessary for me only to remind you, lest you forget, that with such an instrument you can compose and focus your picture in the focusing-hood as you move about in search of the best view-point; that you can watch the full-size upright image of any moving object up to the instant of exposure; that you can judge of the correct exposure more accurately by looking at the image on the ground-glass than at the actual scene before you; and

also that the focal-plane shutter, although intended primarily for high-speed work, is well suited to general photography.

Beginning camerists are more quickly convinced of the advantages of the reflecting-type of camera than of the suitability of the focal-plane shutter for a great variety of work. Because it is capable of exposures as short as  $1/1500$  second, they jump at the conclusion that it will not give slow ones. As a matter of fact, it is possible with the average shutter of this type, by variations of the slit and tension, to obtain a great variety of speeds all the way from  $1/1000$  down to  $1/10$  second. Some of them work as low as  $1/5$ , and it should be remembered that, as compared with inter-lens shutters, these figures are in effect  $3/10$  and



DEVIL'S LAKE

R. A. DOWD

3/5 respectively. Time-exposures are also easily given with all of them, and at least one has a retarding-fan which permits automatic exposures up to three seconds.

If the advantages of the reflecting-type of camera, as recited by Mr. Claudy, do not appeal to you, or if the admittedly-high cost of such instruments is a deterrent, a much cheaper expedient is to buy one of the lighter and more compact folding focal-plane cameras fitted with a direct vision-finder. With this type there is certainly not, as with a reflecting camera, that ever-present tendency to use it not at eye-height, but, in fact, much lower as you bend forward to look into the hood. These folding focal-plane cameras are to be had of American, English and Continental manufacture, in many sizes for plates, pack and roll films, at prices varying from about \$30 for  $3\frac{1}{4} \times 5\frac{1}{2}$ , with lens, and upward. Still a cheaper way is to spend \$2 or so in having a focal-plane shutter fitted to the back of your present folding plate or viewcamera, which will then still possess all the advantages of its type, and of the focal-plane shutter as well.

The inter-lens shutter need not be removed. When the focal-plane is to be used, simply set the lens shutter on "time," open it, and adjust the diaphragm as seems desirable. The cost of the focal-plane shutter will be only \$22 to \$31, according to size,  $5 \times 7$  being \$24. The removable camera-back and one plate-holder should be sent to the manufacturer for fitting.

The average camerist does not like in any way to narrow his field of work, and, rather than do so, he is often willing to sacrifice something of color-rendering. Perhaps you have felt that way yourself. Enough has been told here, it would seem, to show you how unnecessary such a sacrifice is if you will combine a focal-plane shutter with a three-times light-filter. If you can afford an anastigmat lens, too, you are that much ahead of the game. These are arguments which I never heard a photographic salesman use, yet they point out one way to more general use of orthochromatic methods. [This article is very opportune, for it applies to the photography of autumnal foliage with its riot of gorgeous coloring. — Ed.]



SEA BREAKING

WILLIAM NORRIE

## The American Copyright-Law

**I**T relates to photographers and publishers. There has been a lot of discussion recently at the various conventions regarding the copyright-law and the value of copyright to the photographer. These discussions have been brought about mainly by Mr. Rau's announcements regarding the Copyright-League, of which he is now secretary, and his appeal to photographers to join the League.

The point we bring out here is the woful ignorance displayed by most photographers, professionals and amateurs, regarding the new copyright law, and, again, how few realize the value of the protection given by copyright.

Almost every photographer is visited at times by some man or woman of national or local prominence and, as the newspaper to-day is nothing unless filled with portraits and illustrations, the photographer should protect his handiwork and add to his income by copyrighting all pictures that have any appearance or

prospect of future value to himself or others.

Now, mind you, you have no right to copyright any photograph made by you in the ordinary course of business, and for which you receive your regular rate of compensation, unless you obtain the permission of the person in question to copyright the photograph in your own name. The right of copyright lies in your customer, not in *you*, in such cases. But when you invite a person to be photographed without charge, or at a reduced rate, with the understanding that this rate is made because the customer is a public person, *then* you have the right to copyright your work. But, in any case, it is advisable to have it thoroughly understood between you and your patron that you are going to copyright the picture.

Now, any photograph that is not copyrighted according to the law can be reproduced without your permission or without credit being given to you. Except in the state of New York, the



LAST TRACE OF WINTER

CHARLES O. DEXTER

non-copyrighted photograph of a private person can be reproduced without permission, even for an advertisement.

Newspapers, of course, generally rely upon the local photographers for portraits, but they can and do get them, too, directly from the persons concerned. If these individuals are much in the public eye, it is annoying to see *your* photograph reproduced in the papers without any credit being given to you.

You can avoid this by copyrighting all photographs that seem to have any value, as already mentioned.

*It costs you only fifty cents for each photograph you copyright.*

That fifty cents may be worth a whole lot of money to you later; for if any person, newspaper or magazine should publish any picture of yours, which is properly marked, *without your permission*, even if they are polite enough to put your name and copyright under the reproduction, they can be sued by you for damages and are also subject to a fine and imprisonment for wilful infringement of your copyright.

Photographers should not overlook the last part of that sentence. It means an extra grip on the publisher who has infringed upon one of their copyrighted photographs and is disposed to be slow about making settlement.

The new copyright-law protects photographers fairly well, except in the case of newspapers. From newspapers, the maximum amount of damages you can collect in court is \$200; the minimum, \$50. This seems unfair, particularly as newspapers are the chief offenders. For magazines, calendar-publishers, etc., you can get up to \$5,000 if you prove your case. Of course, you can also get an injunction restraining further infringement, and the fact that some one should wilfully reproduce and publish one of your copyrighted photographs without mention of your copyright on or below the reproduction, *does not invalidate* your copyright in that photograph.

Neither does the fact that you omit by accident or mistake the copyright notice from one or more copies of a properly-copyrighted photograph, invalidate your copyright. But you *cannot collect damages* from anyone who has obtained possession of one of those unmarked copies — or even an untuned and unmarked proof — and reproduce it in ignorance of your copyright thereon. You can, however, stop them from making any more copies or reproductions by notifying them that you own a copyright on the photograph.

You can mark your photographs copyright and deliver them to anyone even before you



A RAINY NIGHT

H. HARTSHORNE

have obtained protection, provided you deposit at once, at your post office, two copies of the photograph and the proper copyright application with a money-order for fifty cents made out to the Librarian of Congress. Application blanks can be obtained from the Librarian of Congress at Washington, D. C.

Copyrighting your photographs is a simple procedure, inexpensive and well worth while. Further, it will pay you to become a member of the Copyright-League of which William H. Rau, of South Camac Street, Philadelphia, is the secretary. It costs only a dollar a year, and you can get all the legal advice necessary in case you ever have one of your photographs infringed upon.

TAKE care of the quality, and the price will take care of itself. — *E. E. Doty.*





UNDER THE DROOPING PINE-BOUGHS

WILLIAM S. DAVIS

## An Artistic Show-Place of London

**A**MERICAN visitors to London, who consider it an almost sacred duty to repair to the so-called "Old Curiosity Shop" and pay homage to the genius of Charles Dickens, although the structure is repudiated by every right-minded Englishman, and has been exposed again and again as an absolute fraud, can spend their time more profitably by inspecting the house of Alma-Tadema, used as a residence and studio by that well-known artist until his death. Camerists of the right kind will, no doubt, be permitted to make photographs of the extremely artistic apartments for which the place is noted. The following description of this exquisite show-place is from the pen of Frederick Townsend Martin, the London correspondent of the *New York Sun*:

"The proposal that the nation purchase for the municipality of London Sir Lawrence Alma-Tadema's wonder-house at 34 Grove End road, St. John's Wood, has been taken up enthusiastically by the press and the public. The house enjoys international fame since the publication of 'Trilby,' in which it is described by Du Maurier as the home of a great classic artist where Little Billee made frequent visits. The house is really extraordinary and the last thing that would be expected in the heart of a thickly-populated section of the city. It is eminently suitable as a public show-place because of its educational value for the development of popular artistic instinct.

"The house is filled with exquisite objects of art, many of which were gifts to the dead artist





HOME FROM THE FISHING-GROUND

WILLIAM NORRIE

from his artist-friends. Leighton House, which was the residence of the famous painter, Sir Frederick Leighton, who died some years ago, was retained as a public monument and affords a precedent in this connection, but the Alma-Tadema house is in every way more desirable. A shady pergola, tiled and cool, leads through the old garden from the gate to the front door, which is of carved wood and is surrounded by deep bronze relief. The entrance to the hall is designed in Alma-Tadema's well-known classic style, the floors of Persian tiles, the walls gleaming white and the staircase of highly-polished brass. The white walls are relieved by panels painted in brilliant colors by Alma-Tadema's friends, including Leighton and Sargent. Each panel is a little masterpiece, lovingly conceived to suit its place and fall into the general scheme of beauty. Around the hall are various wonder rooms, one of which is filled with choice treasures from China and Japan.

"In the center of the structure is a balcony overlooking a marble basin where a babbling fountain cools the atmosphere. From this reproduction of a Roman impluvium a passage leads to a room in which a new country and a new age appear. Here are leather-covered walls

of Dutch design and old cabinets and brasses of fine Netherlandish workmanship which create an atmosphere of the old Dutch school of painters.

"The studio, which is the most beautiful of the many beautiful rooms, has walls of gray and green marble, a ceiling shimmering with the gray luster of aluminum leaf inlay, marvelous hangings from many looms and magnificent stained-glass windows designed by John La Farge. Despite the magnificence of materials and their elaborate designs, the house is never grandiose and never overwhelms with a sense of palaciousness. Its beauty is rather of the intimate, sympathetic sort, and the adjective delightful has been selected by critics as best describing it. Although never giving the impression of a museum, it is stored from the entrance to the roof with art-treasures from all over Europe, Asia and other countries, so disposed that no note of incongruity or inharmoniousness is ever struck.

"It seems settled that the house will be sold at an early day for the benefit of the Alma-Tadema estate, but the question arises as to whether it is to be bought by the nation for the public or by someone who is in search of a show-habitat."

# A Developer for Underexposed Plates

L. C. BISHOP

HERE is a formula for treating underexposed plates—one which has proved to be better than a weak solution, owing to the color of the print and the high temperature which is allowed owing to the speed of development:

## Solution A

Pyro	1 oz.
Water	16 oz.
Oxalic Acid	.15 grains

## Solution B

Sodium Sulphite 70 degrees Hydrometer test

## Solution C

Sodium Carbonate 70 degrees Hydrometer test

## Solution D

Potassium Bromide	87 grains
Water	2 oz.

In summer warm the developer to 90 degrees; in winter, to 100 degrees.

Develop until the first indication of showing up. If the subject is flat, one may force for a moment longer, then in either case wash in three changes of water for a few seconds in each, water at about 90 to 100 degrees.

The entire operation takes no longer than five minutes, which does not soften the gelatine any more than a ten-minute development in a solution at 70 degrees.

Acid fixing-bath is necessary, and, if it is a portrait, the plate should remain in the fixer for half an hour. This softens the lights a little and reduces the color.

This method is speedy and gives finer results than a dilute solution. The negative is clear and crisp, and looks thin, but the color gives a better printing-value than the most dilute tank-development in Glycin. Any brilliant printing-paper will give all the exposure it is capable of; but if one must have a platinum print, it is best to make a solio print and copy it, using for a developer the same stock-solution, but stronger. Take 2 oz. of A,  $\frac{1}{4}$  oz. B, 4 oz. C and  $\frac{1}{2}$  oz. D. Expose fully and develop just until the detail in original shows. Wash hastily and fix in acid hypo.

The main point is the brilliancy and color obtained. The high temperature will allow the full value of the exposure to come out, while the Bromide keeps the chemical fog down.

For speed-work, on a gray day, one may use as little as  $\frac{1}{2}$  oz. Sulphite, which will give still more body to the negative.

The first formula is for home-portrait exposures in cases where the subject and lighting will not permit normal exposure. After using this method, one would never use dilute solution again for underexposure. [A 70-degree hydrometer test solution of Sodium Sulphite, Sodium Carbonate, or any chemical should contain 70 grains of the substance per fluid ounce; therefore, a 16-ounce solution will contain 16 times 70 grains, or 2 ounces and 245 grains (2.56 oz.). Of course, this weight applies only to anhydrous chemicals. In case crystals are used, the quantity would vary according to the amount of water of crystalization contained. — *Editor.*]

We are what we are because of environment, and higher examples of others. The higher standard of photography we can establish among those in our profession, the higher will be our standing with the people at large.—

*Harry A. Bliss.*



THE AMATEUR

AUBREY BEARDSLEY



IN THE ORCHARD

C. F. CLARKE

## EDITORIAL

### Is There Room for One More?

WE are frequently asked by amateur photographers, who contemplate joining the professional ranks, if it be true that the field is overcrowded and that the prospects to become rich are not particularly inviting. Our answer is that the profession is no different from others which attract a seemingly excessive proportion of the human race. At the rate law and medical schools turn out practitioners every year, one does not wonder that the cry goes forth, "How on earth are these legions to find anything to do when there's already an excess of lawyers and doctors?" It is true that only relatively few attain success; this is not so much because the field is overcrowded as that those who fail to make good are either improperly equipped, or are deficient in moral courage, resourcefulness and perseverance. The ambition to excel and to achieve great things, in spite of serious obstacles, is not implanted in every man's breast. A powerful incentive, backed by genuine ability and sound business-instinct, carries the day. To men of this caliber it does not matter if their line of business is overdone.

But woe to the man who enters the field ill-prepared, who hopes to compete with experts and has not the training, who arrives to combat lofty ideals with low standards. Shallow pretense and ignoble motives are no match for solid capacity and honest methods. The newcomer in a business-community must prove his superiority at the outset, begin with a ten-strike, as it were, and leave no doubt as to the honesty of his intentions. In all his dealings and at all times he must be a gentleman. An honor to his profession, a credit to his community, respected and beloved, he sets an example worthy of emulation. There is always room for such men not only in photography, but in every walk of life. Really competent, conscientious and trustworthy specialists are scarce, nevertheless. In Boston, recently, the proprietors of a large department store desired to have their establishment photographed throughout, but in the best possible manner. Did they engage a local specialist? No; they selected Byron, of New York, who, working with only one assistant ten days—that is to say, two Sundays, one holiday and seven evenings—produced one hundred and forty superb eleven-by-fourteen negatives! Here was skill and assiduity, with commensurate re-

muneration. Rau, of Philadelphia, is another all-around expert whose services are everywhere in demand. Why? Because he excels in every branch of the art, is square as a die and delights everyone he meets. Yes; there is always room for the right man or woman in every department of photographic activity.

### The Ethics of Home-Portraiture

THE perusal of Professor David J. Cook's admirable paper on the subject of home-portraiture—printed elsewhere in this issue—suggests a thought which may very properly be considered pertinent. An important factor in the successful exercise of this branch of activity, besides first-rate technical ability and adequate working-equipment, is the element of personality of the artist—a presence that inspires confidence and respect. Most of the high-class portrait-photographers make no sittings outside of their studios, and regard portraiture in the home as the work of specialists. They appear to be satisfied with the success which comes from patronage gained in the regular way, and are not disposed to execute commissions which may take them away from their established place of business any great length of time. Besides, the task of setting up the camera in strange quarters, amid untried and varying conditions, does not seem to appeal to the average studio-proprietor. The successful home-portrait photographer realizes that a greater degree of tact and resourcefulness is required than in a well-ordered studio, and that the privilege to make sittings in the home of a discriminating patron is not accorded to every applicant. If his personal appearance and moral reputation were objectionable, he would not be admitted to the home of a refined family. We have heard of cases in which studio-proprietors of evil reputation have been denied the privilege to make home-portraits of reputable citizens. This is as it should be. The professional photographer of upright character, who continues to meet his obligations in business with promptness and is respected by his fellows, is to be preferred to one of the opposite kind. In general business the question of the high personal character of the merchant is not always taken into account by the buying public; but when a craftsman is privileged to make the home of a patron his temporary workshop, a good moral reputation and pleasing appearance become valuable assets.





SELF-PORTRAIT

FIRST-PRIZE — OUTDOOR-PORTRAITS

E. H. WESTON



# THE ROUND ROBIN GUILD

## *An Association of Amateur Photographers*

This association, conducted under the auspices of PHOTO-ERA, and of which PHOTO-ERA is the official organ, is intended primarily for the benefit of beginners in photography, although advanced camerists are just as welcome and many are numbered among its members. The aim of the association is to assist photographers by giving them information, advice and criticism in the Guild pages of PHOTO-ERA and by personal correspondence. Membership is free and may be obtained by sending name and address to PHOTO-ERA, The Round Robin Guild, 383 Boylston Street, Boston. Send a stamp for complete prospectus.

### **Our Competition — Street-Scenes**

It is a mere chance that the discussion of the subject of the next competition, "Street-Scenes," interests both the regular Guilders and the Beginners. The Editor has presented the case somewhat briefly to the latter, lest he confuse them by an excess of detail. In any event, the subject is one which does not appear to offer any misconception similar to several contests in the past. There is a difficulty, however, which may be not sufficiently considered by inexperienced workers, and that is the inadequate illumination which prevails, at all seasons of the year, in the narrow streets of a big city, more particularly during the fall and winter months. One needs only to walk through a narrow street like Fulton Street, New York City, before and after the sun has passed the meridian, to observe the absence of brilliant illumination. The tall buildings on both sides of the street shut off all light except what emanates from directly above and from the end near Broadway, or at the intersection of cross streets. To make successful snapshots amid those conditions requires a high-speed lens, fast plates, and excellent judgment in the exposure. The knowledge to get the most of what may be under-exposed plates or films, is also an important factor. Obviously, the best method to pursue, in the circumstances, is to use the largest diaphragm of the lens, and to set the shutter at lowest speed capable of yielding a satisfactory negative. This can be tested by making a few experiments with unimportant episodes. The resulting negatives will constitute a guide. But as the increase towards large shutter-apertures decreases the depth of the field, great care must be exercised in adjusting the distance. Fifteen feet from camera to object must not be estimated at ten feet or at thirty feet. Practice in gauging distances ranging from ten to thirty feet is a valuable preparation for those who desire to engage in street-photography or, for that matter, in any phase of open-air work, where it is inconvenient to focus the picture to be taken. Such knowledge will be found perpetually useful. Those who are provided with reflecting-cameras have an obvious advantage over those who are guided only by the tiny image afforded by the regulation view-finder. But as the reflecting-camera has come to be easily recognized, even by the average street-urchin, it may be that for the purposes of clandestine photography — not the illegitimate sort — a pocket-camera may attract less attention and thus prove more useful at times. Successful snapshots are known to have been made with box-cameras lacking both view-finder and focusing-scales.

It follows, therefore, that a camera with the lens stopped down to obtain universal focus will not respond adequately if used on poorly-lighted subjects, such as have been mentioned. Workers restricted to the use of such equipments may hope for success, if they look for

their street-scenes in small towns or villages; for subjects in this competition may be encountered in the country as well as in the city. The poorly-equipped country-circus, as it makes its entry into "Rubeville," presents quaint and picturesque scenes of nomad-life that will delight the eye of the most ardent photo-pictorialist.

Many Guilders, however, profiting by experience, will have bagged their trophies ere King Sol has modified the brilliancy of his shining disk, and are preparing to interest themselves in contests which call for different conditions — subjects which do not respond readily to the declining actinic energy of sunlight.

Although the observing camerist cannot fail to note some of the many interesting scenes which are constantly occurring in the life of a great city, it may not be inappropriate to point out possible opportunities suitable for the forthcoming contest.

On his way to business in the morning, his noon-hour or return home, the watchful Guilder — camera in hand — may be attracted by some of the ordinary daily happenings in the routine-work of newsboys, fruit-venders, line-men, street-peddlers, expressmen, policemen (on regular duty), letter-carriers, ice-men and individuals engaged in other active pursuits. Groups of school children, street-parades and street-traffic also furnish pleasing pictorial material. The section of a large city where lives, often in squalor and picturesque disorder, the poorer element of the population — sometimes called the Ghetto — furnishes pictures which are eagerly sought by artists of the brush. These scenes are also legitimate material for the photo-pictorialist; but the advisability of visiting such localities, except under safe conditions, is not urged by the Editor. The Guilder in quest of original subjects, planned by him and executed by others, may study with profit some of the better class of motion-picture films, which include thrilling street-episodes. These serial incidents are usually nothing more than simulated realism — scenes carefully planned and arranged in advance, but carried out by professional actors and not by an indiscriminate aggregation of passers-by, as might naturally be supposed. Of course, no Guilder would think of wishing to duplicate any of the pranks and follies that are enacted in Kinematograph pictures; but some of the legitimately-humorous or truly-pathetic incidents, frequently shown in vaudeville houses, will make a strong appeal to his artistic sense and, at least, furnish food for reflection. Best of all, however, is for the Guilder to rely on his own vigilance, judgment and dexterity.

Pictures made at night, by electric light, are equally eligible. Sometimes the observing camerist will be able to obtain scenes that eclipse daylight pictures in interest and novelty. "A Rainy Night," page 186, belongs to this class.

W. A. F.



APPLE-BLOSSOMS  
SECOND PRIZE

OUTDOOR-PORTRAITS

R. A. DOWD



HONORABLE MENTION

OUTDOOR-PORTRAITS

MRS. WM. DURRANT

## The Round Robin Guild Monthly Competitions

*Closing the last day of every month.*

*Address all prints for competition to PHOTO-ERA,  
Round Robin Guild Competition, 383 Boylston  
Street, Boston, U.S.A.*

### Prizes

*First Prize:* Value \$10.00.

*Second Prize:* Value \$5.00.

*Third Prize:* Value \$2.50.

*Honorable Mention:* Those whose work is deemed worthy of reproduction with the prize-winning picture, or in later issues, will be given Honorable Mention.

Prizes may be chosen by the winner, and will be awarded in photographic materials of any nature sold by any dealer or manufacturer who advertises in PHOTO-ERA.

### Rules

1. These competitions are free and open to all members of the Round Robin Guild.

2. As many prints as desired, in any medium except blue-print, may be entered, but they must represent the unaided work of the competitor from start to finish, and must be artistically mounted. Sepia-prints on rough paper are not suitable for reproduction, and such should be accompanied by smooth prints on P. O. P. or black-and-white paper having the same gradations and detail.

3. The right is reserved to withhold from the competitions all prints not up to the PHOTO-ERA standard.

4. A package of prints will not be considered eligible unless return postage at the rate of one cent for each two ounces or fraction is sent with the data.

5. Each print entered must bear the maker's name, address, Guild-number, the title of the picture and the name and month of the competition, and should be accompanied by a letter SENT SEPARATELY, giving full particulars of date, light, plate or film, make, type and focus of lens, stop used, exposure, developer and printing process. Enclose return-postage in letter.

6. Prints receiving prizes or Honorable Mention become the property of PHOTO-ERA. If suitable, they will be reproduced, full credit in each case being given to the maker.

7. Competitors are requested not to send enlargements greater in size than 8 x 10 or mounts larger than 12 x 15 unless they are packed with double thicknesses of stiff corrugated board, not the flexible kind, or with thin wood-vener. Large packages may be sent by express, Section D Rates, very cheaply and with indemnity against loss.

### Subjects for Competition for 1912

August — "Bridges." Closes September 30.  
September — "Outdoor-Sports." Closes October 31.  
October — "Street-Scenes." Closes November 30.  
November — "Interiors with Figures." Closes Dec. 31.  
December — "Cats and Kittens." Closes January 31.

### For 1913

January — "Home-Portraits." Closes February 28.  
February — "Flashlights." Closes March 31.  
March — "Architectural Subjects." Closes April 30.  
April — "Spring-Scenes." Closes May 31.  
May — "Street-Scenes." Closes June 30.  
June — "Park-Scenes." Closes July 31.

### Awards — Outdoor Portraits

*First Prize:* Edward H. Weston.

*Second Prize:* R. A. Dowd.

*Third Prize:* John Reilly.

*Honorable Mention:* Beatrice B. Bell, David Bevan, H. H. Blank, J. B. Bradlee, Aug. P. Boring, F. E. Bronson, L. S. Clough, Mrs. Wm. W. Durrant, Mrs. Bertha Eckerl, Alice F. Foster, Anthony Graff, T. N. Graser, Mrs. Sarah Holm, Leon Jeanne, C. E. Kelsey, Wm. Lightfoot, C. B. McCollister, Clara J. Monroe, Frank D. Muudy, Alexander Murray, Wm. Grant Ogilvie, J. Herbert Saunders, Mrs. Anna M. Shurtleff, Charles F. Spellman, May C. Spridgen, E. P. Tinkham, J. H. Westcott, Miss Alice M. Willis.

## BEGINNERS' COLUMN

### Quarterly Contests for Beginners

*In these contests all Guild members are eligible PROVIDED THEY HAVE NEVER RECEIVED ANY PRIZES OR HONORABLE MENTIONS in the past, FROM ANY SOURCE, AND PROVIDED ALSO THAT THEY HAVE NOT BEEN MAKING PHOTOGRAPHS MORE THAN ONE YEAR.*

All prints submitted, except prize-winners, will be returned if postage is sent in a separate letter with the data. See rules 4 and 5 in opposite column.

### Prizes

*First Prize:* Value \$5.00.

*Second Prize:* Value \$2.50.

*Third Prize:* Value \$1.50.

*Honorable Mention:* Those whose work is worthy will be given Honorable Mention.

### Subjects for Competition

Summer-Scenes. Closes October 15, 1912.

Winter-Scenes. Closes January 15, 1913.

Animals. April 15, 1913.

Marines. Closes July 15, 1913.

### The Beginners' Competition

WHEN these remarks reach the eye of those who are interested in this column, the time to record "Summer-Scenes" — which contest ends October 15 — will have passed, i.e., regarding August as the last month of summer. The succeeding competition is "Street-Scenes," to be concluded January 15, 1913. Although that date seems a long way off, it may confront the tardy worker quite unexpectedly. The subject includes all seasons of the year, and does not confine the participant to fall and winter months. The work will call into play the hand-camera, from the vest-pocket form to the reflecting-type. The subjects comprised in this competition are well-nigh numberless, as any scene which may take place in the street is suitable. Many of these psychological moments will come quite suddenly and pass unrecorded, unless the camerist is on the alert. They will test his mettle, nerve and resourcefulness. If he has read (in August PHOTO-ERA) how the Editor spoiled an opportunity by a momentary lack of coolness, the camerist will try to forestall a like experience. Another important point to be remembered is the obviously-poor illumination of narrow city-streets, which will call for the best judgment in regulating lens-aperture, and shutter-speed.

JEAN  
BEATRICE B. BELL  
HONORABLE MENTION  
OUTDOOR-PORTRAITS



MEDITATION  
L. & L. S. CLOUGH  
HONORABLE MENTION  
OUTDOOR-PORTRAITS





# OUR ILLUSTRATIONS

Edited by WILFRED A. FRENCH

"FLOSSIE"

SARA HOLM

HONORABLE MENTION

OUTDOOR-PORTRAITS



ALTHOUGH grown in the United States at all seasons of the year, the flower emblematical of the "Flowery Kingdom," Japan, seems to attain the fulness of its beauty in the early autumn. It is the flower par excellence of the autumn, and a picture of a popular white variety graces the cover and page 167 of this issue. Our representation is a group which has been treated by the photographer in a severely decorative fashion.

It is a technical achievement and seems to proclaim the superexcellence of the materials employed. Data: Wellington Anti-Screen plate; no light-filter; pyro; Wellington Smooth Ordinary Bromide print.

The pictures which accompany Mr. Cook's paper on home-portraiture were contributed at very short notice by two eminently-successful professional practitioners

and one accomplished amateur. One of the former, Mr. Godfrey, photographs his sitters in the home, regardless of what the immediate surroundings may be, for he eventually eradicates them on the negative, and works in the background as suits his particular fancy. The final effect is that of a portrait taken in the studio amid highly-favorable conditions. That he is a craftsman of the first order is evident from his three pictures in this issue. The other, Mr. Frizell, aims to create a home-picture, observing with sympathetic care the relationship of the environment to the sitter, and guarding against the intrusion of disturbing accessories. The home-spirit predominates in the finished result, and in this line of endeavor he has achieved a notable reputation. The amateur worker, Mr. Flood, has in mind but





one object — to portray a characteristic phase of home-life, in this case members of his own family. His present picture exemplifies a skilful and sympathetic application of a convincing talent.

The frontispiece, an ideally-happy group, replete with sweetness and dignity, exemplifies the enviable technical gifts of the artist, William Godfrey, of Winthrop, Mass. His skill in utilizing an opportune pose and expression — the result of personal suggestion and direction — is shown with equal success in the picture of Mrs. S. in classic costume, page 156, and in the little girl holding a book, page 157.

The management of the light — which, in the average private house, is a task calling for uncommon skill — in his several portraits reveals the experienced and resourceful expert. Here is workmanship in a convincing and embold sense, pictures of substance and vitality, and not vaguely-suggested, dimly-lighted and partly-executed images. A man who can produce work like this will always have plenty to do, and, as a matter of fact, our artist is favored with more commissions than he can execute conveniently; and, as a consequence, his pictures command high prices. Data to Mr. Godfrey's three pictures:  $6\frac{1}{2} \times 8\frac{1}{2}$  Seneca Camera Co.'s Camera-City View and Studio Outfit; Darto 4-4 portrait-lens;

$10\frac{1}{2}$ -inch focus; largest stop; Stanley plate; metol-hydro; Angelo Platinum; solio prints for halftones.

The portrait-group by Mr. Frizell, page 158, charms by the complete naiveté of the little sitters — their seeming unconsciousness of the presence of the photographer. The ensemble is very pleasing and well balanced, and, by subordinating the nearby home accessories, the artist was able to obtain a pleasing stereoscopic effect.

In the picture of brother and sister, page 159, the pose is very favorable to straightforward portraiture and pictorial treatment.

The group in which the family-pet joins in the sitting, page 160, is singularly attractive. The high-back chair served the purpose admirably. The picture would have been complete even without the window; but to have cut off that part of the print might have imparted a studio-effect to the picture, a result not desired by the parents. For home-portraiture Mr. Frizell employs an  $8 \times 10$  Seneca Camera-City View and Studio Outfit, with  $5 \times 7$  and  $6\frac{1}{2} \times 8\frac{1}{2}$  adjustable backs for corresponding sizes of plate-holders; a 10-inch Ross-Zeiss Tessar, at full opening; 27 G. E. Seed plates; pyro-soda developer, and Eastman's Etching Sepia paper, buff stock.

A happy hour at home has been quite charmingly depicted by an accomplished Boston amateur, Mr. Charles

"BOB"

JOHN J. REILLY

THIRD PRIZE

OUTDOOR-PORTRAITS



H. Flood. For many years to come this picture will delight the parents and, when the children shall have earned the heritage of old age, they will gaze with emotion on this treasured souvenir. The group is well lighted, although its members are, perhaps, seated a little too closely together. The surroundings, with the little curtained windows in the background, are a worthy accompaniment and discreetly subordinated. Data: December; light good; Goerz Dagor; used at full opening;  $\frac{1}{3}$  seconds; pyro; print, Prof. Cyko Plat., developed with Rodinal.

The portrait of Professor David J. Cook, instructor at the Illinois College of Photography, Effingham, Ill., and author of a notable series of articles now running in PHOTO-ERA, will be studied with interest by all our readers. The picture was taken by Mr. Schütze, a student, who had come to the college from Kalish, Russia,

after he had taken but five and one-half months' instruction, and without the least help or suggestion from Mr. Cook. It is an excellent likeness and shows fine modeling, although the pose leaves something to be desired. The portrait was entirely an impromptu affair, and was made by Mr. Schütze as a memento of his stay at the college. Data: Studio with single slant, ground-glass; light, bright; 8 x 10 New York camera; 3 A Dallmeyer lens; 16-inch; at full aperture; snap exposure; Cramer Banner X; pyro-soda; print, Eastman Etching Black Platinum.

It is a pleasure to publish Mr. L. J. Stellmann's account of the origin and growth of the California Camera Club. The pictures which accompany this narrative illustrate the artistic ability of its present members. They appeared originally in the *First Annual*, issued recently by the club, which publication was mentioned

at length in our August issue. The halftones were graciously lent by the authors of the pictures.

The marine by Louis A. Goetz, page 170, is an animated, happily-balanced picture. The sail almost fills the sky; the man in the stern is well placed; the wake of the boat yields a pleasing line; so that, all in all, we have a masterpiece of composition and pictorial beauty. Data: Kodak No. 3 fitted with Goetz lens, series III, No. 0; 4 $\frac{3}{4}$ -inch; stop, F/8; July, 4 P.M.; bright;  $\frac{1}{100}$  second; N. C. film; metol-hydro; Eastman Royal Bromide enlargement.

Page 171 presents a familiar subject, which, however, has been exceptionally well treated by Mr. Hoyt. The figure is an excellent foil to the hurrying smoke, and the values are felicitously rendered. Data: Pocket Kodak No. 3; 5-inch R.R. lens; full opening; June, 11 A.M.; fairly bright;  $\frac{1}{25}$  second; Eastman N. C. film; pyro; from Eastman P. M. C. Bromide print 6 $\frac{1}{2}$  x 8 $\frac{1}{2}$ .

Highly creditable, too, is Mr. Rabe's quietly-suggested sentiment, page 172. The courage to depart from the conventional by curtailing the space at the left of the group, and revealing the picturesque road beyond, is praiseworthy. Here, too, artistic judgment in placing the (human) figure is shown.

Mr. Cohen deserves the gratitude of those who still regard carriage-driving as a sensible recreation. A speeding motorist would hardly be able to appreciate the exquisite beauty of scenery along the road such as has been pictured on page 173. Data: Near Alameda, Cal.; April 6; 12:20 P.M.; clear; 5 x 7 Pony Premo; 8 $\frac{1}{4}$ -inch Goetz Dagor; stop, 16; 2 $\frac{1}{2}$  seconds; 26 X Seed; metol-hydro.

While the *First Annual* of the California Camera Club is filled with pictures of rare beauty, the view in the Sierras, by E. A. Cohen, page 174, might be easily selected by many as possessing the most pictorial charm. In design it conforms to the oval form of composition, the lines flowing as gracefully as an arabesque. The balance and atmospheric perspective are characteristic of a masterpiece—a picture that fills the eye and elevates the mind. Data: In the Sierras; March 19; 4:20 P.M.; rainy; outfit as in preceding; stop, 8; 12 seconds; 26 X Seed; M. Q. tubes.

Mr. Buckley's brilliantly-lighted portrait, page 175, attracted much favorable comment at the Atlanta convention. It was selected as one of the best three pictures on exhibition. The light comes from two directions—contrary to the generally-accepted theory that the illumination of a portrait should emanate from only one source. (See Cate Semon's article, "Unconventional Lighting of Subjects," printed with illustrations in August PHOTO-ERA.) Data: portrait camera; professional studio; Ansco 11 x 14 portrait camera; Voigtlander & Son's portrait lens; 16-inch; F/6.3; sitter posed between two windows, front window partly shaded; 3 seconds; Seed 26x; metol hydro; Cyko Studio print.

The portrait of Charles E. Townsend, president-elect of the P. A. of A., page 177, is an extremely felicitous one. Of all the pictures we have seen of the new chief executive of the national association, this pleases us the most. We will only say this: it does him justice and is a credit to its author. The halftone failed us, however, in rendering the outline of the figure as shown clearly in the original. Our apologies! Data: maker's name, Alva C. Townsend, Lincoln, Nebr.; with C. F. Townsend's own 5 x 7 equipment; Vitax lens; full opening; single slant studio light; 3 seconds; 5 x 7 Artura print.

A much-admired exponent of straight photography, William Norrie, maintains his enthusiastic activity in portraying the inexhaustible beauty for which the Scot-

tish seacoast near Fraserburgh is now famous. Unless the cloud-filled sky is intended to dominate the picture, it is treated with proper regard for its harmony with things below—shore, the sea, surf or water craft, whatever forms the chief object of interest. This is well shown in harbor-scene, page 178. The sky, in this picture, has a largeness which is exalting. Our artist, in all his absorbing activities, never forgets the omnipotence of the divine Creator. Data: Locality, Balacava harbor, Fraserburgh; August; hand-camera; Show lens; focal-plane shutter;  $\frac{1}{25}$  second.

If the product of a photographer who uses his medium as the artist of the brush employs his, resembles an oil-painting in treatment, the creator of such a photograph is entitled to the credit of being original. If his creations give genuine pleasure to the cultivated art-lover, the photographer is the peer of the painter; and here we consider no mediocrity. As a creative photopictorialist, William Macnaughtan, of Brooklyn, belongs to the front rank. He is no imitator of works by artists of the brush or of the needle. His "A Summer Sunset," page 180, is offered respectfully by the Editor to strengthen his contention.

Among his numerous mementos of a memorable journey to the land of the Pharaohs, Mr. Harold Hartshorne considers the "Spell of the Pyramids," page 182, as one of the best. It certainly is a beautiful record of this historic locality, although the huge, royal sepulchres are but partly visible, screened as they are by a group of stately palm-trees. The original of our reproduction is replete with detail, and should serve well the purposes of enlarging. The front of view is well taken. Technically, the picture is quite remarkable. Data: December, noon; bright sun with clouds; 3 A Kodak (3 $\frac{1}{4}$  x 5 $\frac{1}{2}$ ); Zeiss-Tessar; F/32; Eastman, N. C. film;  $\frac{1}{75}$  second; Eastman developing-powders.

A picture by the same worker, totally different in character, is shown on page 186. As a piece of realism by photography, this night-scene is very interesting. The reader will note the glow of the arc-lights on the wet pavement. The halation which marks the limbs of the tree accords with truth, although the use of a double-coated plate would have obviated it. Data: December, 7 P.M.; stop, F/8; 75 seconds; equipment and other details same as preceding.

"The Study of Spray," page 184, lacks nothing in its realistic fidelity to nature; but there are many who will ask why the sky appears so dark. This is a pertinent question. The effect is not due to the use of an excessively dark ray-filter, but to the thinness of the negative, the development of which may have been prematurely stopped, to prevent undue harshness of the highlights—the breaking wave. Data: May, 10:30 A.M.; bright sun-light; half-plate camera; 8-inch Goetz Dagor; stop, F/11;  $\frac{1}{100}$  second; Imperial Sovereign; pyro-ammonia; Ilford P. O. P. print.

The very pleasing picture by Charles O. Dexter, page 185, is the first by this artist that has appeared in these pages. It was exhibited at the annual members' show of the Boston Camera Club, last spring, and received the blue ribbon of merit. The softness of delineation is due to the use of a Smith lens.

The picture, page 187, belongs to the illustrations which accompanied W. S. Davis' admirable article on tree-studies, printed in the July issue, but was omitted for lack of space. Data: Hand-camera; stop, F/11; August 10:30 A.M.; lustre light; 1/15 second; Inst. Iso backed plate; Monox Clear print, slightly enlarged.

"The Return of the Fisherman," page 188, is one of the many pictures of this character which have made Mr. Norrie's reputation. It is well planned, without any appearance of effort, and is the perfection of technique.

Data: August, 10 A.M.;  $\frac{1}{300}$  second; equipment and other details as preceding.

The interesting satirical sketch by Aubrey Beardsley, page 189, was made a number of years ago, but never before found its way into a photographic journal. Beardsley will be remembered as an odd genius, a weak exponent of the Pre-Raphaelite school and fond of sketching fanciful, attenuated figures.

"In the Orchard," page 190, is a quiet, modest pastoral scene, by a well-known pictorialist. It tells a story of farm-life—of harvested grain or fodder, a simple narrative which the imagination can easily supply. The elements of the picture are quietly and harmoniously brought together, and the lines lead easily toward the brightly-lighted cornfield beyond. Data: August, 9 A.M.; bright light; Cooke lens; 13-inch; at F/8;  $\frac{1}{25}$  second; Orthonon; Ortol developer; Kallitipe print.

### Our Monthly Competition

THE "Outdoor Portraits" contest produced an unusually large number of prints, of which many were disqualified by the jury on account of too free an interpretation of the subject. The true character of a portrait was isolated as soon as the model became engaged in an occupation which was of greater importance than the mere yielding to the object of the sitting. Many participants in the contest imagined that because the sitting was transferred from an enclosed room to the open air, greater freedom of activity was accorded the sitter or model, and consequently a straight portrait was transformed into a genre picture. To be sure, many of these ineligible were delightful pictures, and they will be reentered in a more suitable competition later. Nevertheless, the jury decided to include as portraits the contributions of J. Herbert Saunders, Mrs. Alice Foster and Mrs. Wm. Durrant, because it seemed that, when the little ones were permitted to engage momentarily in a favorite pastime, a more successful likeness could be obtained.

In the picture which captured the first prize, page 192, we have not only an admirable result, unusual in the circumstances, but a portrait by the artist, himself, one whose work has had frequent representation in PHOTO-ERA. The attitude, illumination and modeling are worthy high praise; and yet one can but wish that the background, probably the face of a perpendicular wall of rock, were less obtrusive, a circumstance obviously due to the direction of the light. Data: Taken on top of Mt. Wilson, California; February, 10 A.M.; R. R. lens; 8-inch; U. S. 16; 2 seconds; Orthonon; pyro-soda; 10 x 12 Royal Bromide; sulphide toned; enlarged about seven diameters from an unretouched negative; shaded during the enlarging. Exposure made with the aid of a ten-yard bulb and tubing. With so attractive a model for a subject, Mr. Dowd was entirely justified in introducing for the purpose of ornamentation sprays of apple-blossoms, page 194. The effect is strikingly unique and artistic. The clusters of blossoms are of size that do not bewilder or confuse. Moreover, the artist showed good judgment in seeing to it—or rather this should be credited to the model—that the costume was dark in color and thus harmonized with the picture-scheme. Data: June, 4 P.M.; 5 x 7 Pony Premo; Zeiss lens, series II A;  $6\frac{1}{2}$  inch; stop, U. S. 16; light clouds;  $\frac{1}{5}$  second; Standard Orthonon; Dianol; Cyko Prof. Buff; developed with Dianol.

Even the costume of a fireman does not disguise the little boy whose portrait Mrs. Durrant has taken successfully, page 194. Youthful pleasures, as here portrayed, will bring the spontaneous smile quickly enough. This is one of a large number of admirable juvenile subjects from Mrs. Durrant's productive camera. Data: 4 P.M.;

light clouds; Premo camera; R. R. lens;  $\frac{1}{5}$  second; print, Kruxo paper.

The captivating portrait "Jean," by Beatrice B. Bell, page 196, is wonderfully atmospheric, a quality rarely attributed even to an al fresco portrait. The face, turned away from the sun, is outlined by the strongly-reflected light, and is remarkably transparent. The airiness of the entire figure is extremely pleasing. Data: No. 4 Cartridge Kodak; R. R. lens; full sun; stop, U. S. 4; Inst.; N. C. film; pyro, tank; Special Portrait Velox.

The Cloughs deserve praise for their very logical interpretation of the subject, page 196; the arrangement is easy and graceful, and suggests nothing of deliberate preparation. To be sure, the background lacks repose; but it seems to be in harmony with the locality, and the fair sitter with her book and parasol hold the attention without serious interruption. Data: Late afternoon light; Kodak; R. R. lens; Lumière rapid plate.

There is little repose in Mrs. Sara Holm's portrait, page 197, but a good general likeness has doubtless been obtained. One often catches more of the spirit and character of a child when it is in action, than if in enforced repose. Data: Bright day; B. & L. Rapid Universal lens; F/8;  $\frac{1}{25}$  second; metol-hydro; Japine Platinum print.

Having her portrait taken seems to be serious business with the little girl shown on page 198. The big mouthful conceals the lower part of the face, to be sure; but the photograph will preserve the rest, also the little hands clutching the fruit. The ensemble is convincing realism, and is another proof of Mr. Saunders' mastery of all matters technical. Data: Imperial S. S. Ortho, plate; stop, F/8;  $\frac{1}{10}$  second; Watkins Time Developer; Bromide print, toned sulphide.

The chubby, complacent little model, page 199, elicits our admiration. Exposure and chemicals united to produce a very successful technical result. Those beautiful transparent shadows, with the sun pouring down at full force, evince expert skill. Hats off to the author of so fine a picture! Data: March, 1 P.M.; bright light; R. R. lens; stop, U. S. 16;  $\frac{1}{25}$  second; Eastman N. C. film; tank-development; Royal Bromide print; redeveloped.

### The Congress of Photography

ALTHOUGH virtually unlimited powers had been accorded the Congress of Photography, this body of delegates from every state in the Union failed to accomplish what was expected of it at the Philadelphia Convention. Because of this, a part of the photographic press has criticized its recent meetings disparagingly, asserting that most of the time was spent in tinkering with the constitution and that little for the benefit of the craft has been accomplished. This matter belongs exclusively to the active members of the national association to discuss. A clear and authoritative statement with regard to the Congress, by a prominent and highly-respected official, will be printed in the next issue of PHOTO-ERA.

### A New Sepia Toner

ONE of the latest formulae for retoning in sepia is given by Prof. Namis in *Il Progresso Fotografico*. Take twenty per cent solutions of

Sodium sulphite	6 oz.
Potassium ferricyanide	3 oz.
Stir this until it is nearly clear and then add	
Potassium bromide	3 oz.
Acetic acid	6 dr.

Stir again until quite clear. This toner requires from ten to fifteen minutes.



## LONDON LETTER

CARINE AND WILL A. CADBY

It is safe to say that *Photograms of the Year* was familiar to photographers all the world over. In 1894 the late H. Snowden Ward tentatively made his first effort to record and criticize the photographic work of the year. He met so much encouragement that in the following year he enlarged the scope of the annual that has appeared regularly every Autumn since that date under the title of *Photograms of the Year*.

On a shelf in our work-room, devoted to photographic literature, stand seventeen of these volumes; and, as we turn the pages of that almost ancient 1895 number, it is startling to notice the quality of the early work of many successful photographers of the present day. Most of the reproductions have a tight, unoriginal, "photographic" (in the worst sense of the word) look. The world has gone ahead, photographically, since then. The worker of to-day has his medium under far better control than was the case in 1895 and, consequently, is able far more effectually to express his individual interpretation of a subject.

But this is a digression that probably goes beyond the photographic lifetime of many of our readers. The immediate interest in the subject lies in the fact that Messrs. Hazell Watson and Viney have purchased *Photograms of the Year*, and it is to be carried on by F. J. Mortimer, editor of *The Amateur Photographer & Photographic News*. Mortimer, no doubt, is the man for the work. He knows the photographic world well and is sound artistically. It is therefore safe to forecast that under his direction, *Photograms* — as it is usually called on this side of the water — will enlarge the scope of its work and increase in interest and use as a record of the year's best pictures.

And it may not be irrelevant to remark here of the pleasing number of American contributors to the Snowden Ward Memorial Fund.

Those who are inclined to despair of Art in photography being financially profitable must revise their opinions, for *Photograms* has always paid its way. Indeed, it must have been done more, to make it worth Messrs. Hazell, Watson & Viney's while to take it over. And yet its professed aim is, and always has been, to review and reproduce pictorial photographic work. It boldly mingles the art-flag to its mast — and yet it pays! There is food for reflection here, and encouragement to the rest of the photographic press to venture more confidently on the development and encouragement of the really pictorial in photography. *Photograms* records the doings of the camera in all parts of the world, and so is of equal importance to the United States and to Europe.

The perils of the traffic in the London streets have been very much before the public lately; and such alarming statistics of injured and killed are being published daily, that one feels all the excitement of battle when one crosses the road. Photographers have seized the opportunity, and our illustrated press has burst out into street-photographs which show huge motor buses, vans, trams and taxi's literally charging upon one another. There is a curious thing about photographing a mass of subjects, be they people or vehicles, which most photographers must have noticed and puzzled over. To our eyes they may look dense and packed; but on the plate they have an irritating trick of spreading out and looking sparse. This has happened to some of the street-

photographs. The traffic should look so dangerously close and packed — we are quite familiar with it from the tops of buses — that one would defy the slimmest individual to slip in. In most of the photographs, however, it appears most safely disintegrated and tame.

The Little Gallery has an exhibit of photographs by Colonial workers. This exhibition, though certainly interesting, has somehow a rather thin look, rather as if, had the gallery not been quite such a little one, there would not have been enough good prints to go around. Mrs. Minna Keen, of South Africa, has a study of a head, a portrait of a girl against the light, very low in tone, and yet quite distinct: a sincere and decorative piece of work. There is an exhibit called "Grasses," by Mr. N. C. Deck, from Australia. It is a light-toned bromide of grasses in a wide bowl, with reflections on the table. Mr. Deck is an admirer of Baron de Meyer, and his work shows how this master has influenced him. There was only one real child-study: a small boy sitting on the ground, by Mr. G. A. Duncan, of British Columbia. It was naturally very interesting to us, as it showed our influence quite as much as the "Grasses" that of De Meyer. Be the work good or bad, a photographer is bound to be attracted by an effort in the direction towards which he has led the way. When we first began to do light-toned studies of children against a dead white background, and some years after others followed suit, we used to be consoled by our friends for being imitated; but to us it was a satisfaction that, in ever such a small way, we had helped to set a standard of simplicity in child-photography.

Apropos of imitators, one wishes for the sake of their future work that, at least, they would not imitate so slavishly. Mr. Deck shows by his "Grasses" that he is capable of some fine things; but if he builds so carefully on to another's originality, he cannot make any headway himself.

There is an absorbingly-interesting exhibition of animal-photographs now being held at the offices of the Zoological Society by the Zoological Photographic Club. Many of these prints cannot fail to attract all-comers; for they are, besides being wonderful reproductions of the creatures depicted, often full of artistic merit. The telephoto lens, which one imagines must be used in most of these studies, is marvelously well managed, the results being as clear and as gentle as if not magnified in the least. Mr. Douglas English is president and the leading spirit in the club, and he seems to have at his back all the well-known animal-photographers, notably amongst them being Mr. R. B. Lodge, Mr. Farren, Miss E. L. Turner and many others.

The spirited advertising of the *Daily Mail* £1,000 prize is still growing. It is being advertised by everybody, for, of course, every paper and every plate is, from the manufacturer's point of view, the most certain prize-winner. And now *The Amateur Photographer* has come out with a leaflet which contains fifty points for the consideration of competitors!

It is with much interest that we read in *Photo-Era* for August, just received, a very careful and complete argument by Mrs. V. F. Clutton against our suggestion that many of the prints sent up for criticism and often reproduction in the photographic papers should not have seen the light of day. But we cannot but think that the subjects she so pictorially describes must have had in them some artistic merit, and certainly would not have been classed by us amongst those which should never have seen the light. But space prevents us from dealing fully with the subject at the end of our letter; but we hope to return to it and even convince Mrs. Clutton that there really are prints that should never have been!



# PHOTOGRAPHIC EXHIBITIONS

Information for publication under this heading is solicited

<i>Society or Title and Place</i>	<i>Date</i>	<i>Particulars of</i>
London Salon of Photography, International	Sept. 7 to Oct. 19, 1912	1 Bertram Park, Hon. Sec'y,
One-Man-Show — W. H. Porterfield	October, 1912	2 5a, Pall Mall, London
Salon of Photographie Art, Ghent, {	April 27, 1913	3 New York Camera Club
Brussels International Exposition {	Nov. 1, 1912	4 Secretary: P. Lunbosch,
Ninth Am. Salon. Carnegie Inst., Pittsburg	Nov. 30 to Dec. 10	5 3, Place Royale, Brussels
Photo-Pictorial Loan-Exhibition {		6 C. C. Taylor, Sec'y, Toledo, O.
Brooklyn Inst. of Arts and Sciences {		7 Richard M. Coit, Sec'y,
		8 Academy of Music Bldg., Brooklyn

## Notes on the Use of Exposure-Meters

For those who wish to use a meter that is accurate in all conditions, we can recommend both the Wynne and Watkins. Both depend on the tinting of a sensitive paper to a standard shade, thus giving the exact actinic value of the light. Full directions for use are given with each outfit and the manipulation is very simple. The only thing to remember is that, being sensitive to atmospheric conditions, the test-papers do not always change to the exact color of the shade-guide. For this

reason the depth of color and not merely the shade itself should be judged. An actinometer or exposure-meter is a very useful adjunct to one's camera outfit, for it is so constructed that it measures the correct time of exposure under different conditions of light, speed of plate and size of stop used.

We are sure the reader cannot do better than to familiarize himself with the practical and lucidly-written article on the use of exposure-meters, by M. D. Miller, expressly written for this magazine. It was printed in full in the January, 1912, issue.

## Plate-Speeds for Exposure-Guide

Class-numbers. No. 1, Photo-Era. No. 2, Wynne. No. 3, Watkins

Class 1/3, P. E. 156, Wy. 350, Wa.  
Lumière Sigma

Class 1/2, P. E. 128, Wy. 250, Wa.  
Barnet Super-Speed Ortho  
Ilford Monarch  
Magnet Ortho  
Seed Gilt Edge 30

Class 3/4, P. E. 120, Wy. 200, Wa.  
Barnet Red Seal  
Defender Vulcan  
Ilford Zenith  
Imperial Flashlight  
Eastman Speed-Film  
Seed Color-Value  
Wellington Anti-Screen  
Wellington Xtra Speedy

Class 1, P. E. 111, Wy. 180, Wa.  
American  
Anso Film, N. C. and Vidal  
Barnet Extra Rapid  
Barnet Ortho Extra Rapid  
Barnet Studio  
Cramer Crown  
Defender Ortho  
Defender Ortho, N.-H.  
Ensign Film  
Hammer Special Extra Fast  
Imperial Special Sensitive  
Imperial Non-Filter  
Imperial Orthochrome Special  
Sensitive  
Kodak N. C. Film

Kodoid  
Lumière Film and Blue Label  
Magnet  
Premo Film Pack  
Seed Gilt Edge 27  
Standard Imperial Portrait  
Standard Polychrome  
Stanley Regular  
Vulcan Film  
Wellington Film  
Wellington Speedy  
Wellington Iso Speedy

Class 1 1/4, P. E. 90, Wy. 180, Wa.  
Cramer Banner X  
Cramer Instantaneous Iso  
Cramer Isonon  
Cramer Spectrum  
Eastman Extra Rapid  
Hammer Extra Fast  
Hammer Extra Fast Ortho  
Hammer Non-Halation  
Hammer Non-Halation Ortho  
Seed 26x  
Seed C. Ortho  
Seed L. Ortho  
Seed Non-Halation  
Seed Non-Halation Ortho  
Standard Extra  
Standard Orthonon

Class 1 1/2, P. E. 84, Wy. 160, Wa.  
Cramer Anchor  
Lumière Ortho A  
Lumière Ortho B

Class 2, P. E. 78, Wy. 120, Wa.  
Cramer Medium Iso  
Ilford Rapid Chromatic  
Ilford Special Rapid  
Imperial Special Rapid  
Lumière Panchro C

Class 3, P. E. 64, Wy. 90, Wa.  
Barnet Medium  
Barnet Ortho Medium  
Hammer Fast  
Seed 23  
Wellington Landscape  
Stanley Commercial  
Ilford Chromatic  
Ilford Empress  
Cramer Trichromatic

Class 5, P. E. 56, Wy. 60, Wa.  
Cramer Commercial  
Hammer Slow  
Hammer Slow Ortho  
Wellington Ortho Process

Class 8, P. E. 39, Wy. 30, Wa.  
Cramer Slow Iso  
Cramer Slow Iso Non-Halation  
Ilford Ordinary  
Cramer Contrast  
Ilford Halitone  
Seed Process

Class 100, P. E. 11, Wy. 3, Wa.  
Lumière Autochrome

# Exposure-Guide for October

Calculated to give Full Shadow-detail, at Sea-level, 42° N. Lat.

For altitudes up to 5000 feet no change need be made. From 5000 to 8000 feet take  $\frac{3}{4}$  of time in table. From 8000 to 12000 feet use  $\frac{1}{2}$  of exposure in table.

Exposure for average landscapes with light foreground, river-scenes, light-colored buildings, monuments, snow-scenes with trees in foreground. For use with Class 1 plates, stop F/8 or U. S. 4. For other plates, or stops, see tables.

Hour	Bright Sun	Sun Shining Through Light Clouds	Diffused Light	Dull	Very Dull
11 A.M. to 1 P.M.	1/32	1/16	1/8	1/4	1/2
10-11 A.M. and 1-2 P.M.	1/25	1/12	1/6	1/3	2/3
9-10 A.M. and 2-3 P.M.	1/16	1/8	1/4	1/2	1*
8-9 A.M. and 3-4 P.M.	1/5*	1/2*	1*	1 1/2*	3*

The exposures given are approximately correct, provided the shutter-speeds are accurately marked. In case the results are not just what you want, use the tables merely as a basis and increase or decrease the exposure to fit the conditions under which one works. Whenever possible keep the shutter-speed uniform and vary the amount of light when necessary by changing the stop.

\* These figures must be increased up to five times if light is inclined to be yellow or red. Latitude 60° N.  $\times 1\frac{1}{4}$ ; 55°  $\times 1$ ; 52°  $\times 1$ ; 30°  $\times 1\frac{1}{2}$ .

For other stops multiply by the number in third column

F/4	U. S. 1	$\times 1/4$
F/5.6	U. S. 2	$\times 1/2$
F/6.3	U. S. 2.4	$\times 5/8$
F/7	U. S. 3	$\times 3/4$
F/11	U. S. 8	$\times 2$
F/16	U. S. 16	$\times 4$
F/22	U. S. 32	$\times 8$
F/32	U. S. 64	$\times 16$

**SUBJECTS.** For other subjects, multiply the exposure for average landscape by the number given for the class of subject.

**1/8 Studies of sky and white clouds.**

**1/4 Open views of sea and sky;** very distant landscapes; studies of rather heavy clouds; sunset- and sunrise-studies.

**1/2 Open landscapes without foreground;** open beach, harbor- and shipping-scenes; yachts under sail; very light-colored objects; studies of dark clouds; snow-scenes with no dark objects; most tele-photo subjects outdoors; wooded hills not far distant from lens.

**2 Landscapes with medium foreground;** landscapes in fog or mist; buildings showing both sunny and shady sides; well-lighted street-scenes; persons, animals and moving objects at least thirty feet away from the camera.

**4 Landscapes with heavy foreground;** buildings or trees occupying most of the picture; brook-scenes with heavy foliage; shipping about the docks; red-brick buildings and other dark objects; groups outdoors in the shade.

**8 Portraits outdoors in the shade;** very dark near objects, particularly when the image of the object nearly fills the plate and full shadow-detail is required.

**16 Badly-lighted river-banks,** ravines, to glades and under the trees. **Wood-interiors** not open to sky. **Average indoor-portraits** in well-lighted room, light surroundings.

**Example :**

The factors that determine correct exposure are, first, the strength of light; second, the amount of light and dark in the subject; third, speed of plate or film; fourth, the size of diaphragm used. To photograph an open landscape, without figures, in Oct., 2 to 3 P.M., bright sunshine, with plate from Class 1, R. R. Lens, stop F/8 (or U. S. 4). In the table look for "hour," and under the column headed "Bright Sunshine," note time of exposure, 1/16 second. If a smaller stop is used, for instance, F/16, then to calculate time of exposure multiply the average time given for the F/8 stop by the number in the third column of "Table for Other Stops," opposite the diaphragm chosen. The number opposite F/16 is 4. Multiply  $1/16 \times 4 = 1/4$ . Hence, exposure will be 1/4 second.

For other plates consult Plate-Speeds Tables. If a plate from Class 1/2 is used, multiply the time given for average exposure, F/8 Class 1, by the number of the class.  $1/25 \times 1/2 = 1/50$ . Hence, exposure will be 1/50 second.

**PLATES.** When plates other than those in Class I are used, the exposure indicated above must be multiplied by the number given at the head of the class of plates.

# THE CRUCIBLE

A MONTHLY DIGEST OF FACTS FOR PRACTICAL WORKERS

*With Reviews of Foreign Progress and Investigation*

Edited by WILFRED A. FRENCH, Ph. D.

Readers are encouraged to contribute their favorite methods for publication in this department  
Address all such communications to The Crucible, PHOTO-ERA, 383 Boylston Street, Boston

## Rapid Drying of Negatives

In these days of universal hurry, especially with newspaper-work, it frequently happens that a negative must be dried in the shortest time possible. Hitherto the most effective way has been to treat it with concentrated alcohol or with acetone. But a single washing in alcohol does not give complete dryness, so that a second and, sometimes, a third bath is necessary, all of which not only takes time, but is expensive as well as dangerous. The attention of Messrs. A. and L. Lumière and Seyewetz having been called to the subject, in a series of experiments, they found that certain salts, very soluble in water, and having no injurious effect on the gelatine-film, could be used for drying the negatives rapidly. Of the various salts tried, a cold saturated solution of potassium carbonate (90 parts to 100 parts of water) was found to be the most effective, it being sufficient to immerse the negative in the solution for four or five minutes, place it between blotters to remove the surplus liquid, and then wipe it off with a soft linen cloth. In this operation there is no danger of injury to the negative, since the film becomes quite resistant and has a glossy appearance. The negative thus dried can be printed from immediately without risk, as the coating is perfectly dry and will even resist pressure with the finger-nail.

Potassium carbonate presents the advantage over other salts of giving a rapid and complete dehydration; besides with other salts white spots appear on the negative after a short time, due, no doubt to efflorescence, while with potassium carbonate, if the negative is properly wiped off, it will remain perfectly brilliant and transparent even after several weeks. Nevertheless, in the course of time, negatives so treated will become spotted, and drying by means of potassium carbonate is recommended only as a temporary expedient to save time. In any case, the negative can be well washed later and dried in the air, thus precluding injurious after-effects.

## To Determine the Relative Opening of Lenses

DR. R. DEFREGGER, gives, in the *Photographische Rundschau*, a very simple method to find the relative focal length of camera-lenses. Focus the camera sharply on a distant source of light that may be taken as at infinity (at least thirty times the focal length), and mark the point at which the bellows stands on the base-board of the camera. Now rack in the lens until instead of the sharp image of the light only a clear disc appears exactly one centimeter in diameter; this should be measured with a millimeter measure, and again mark the position of the bellows. Now measure the distance between the two points on the base-board, and this measurement will give the relative opening of the lens. For example, if the distance is 6.8 centimeters, then the opening of the lens is  $F/6.8$ .

## Pseudo-Fading of Toned Bromides

AN instance of the blame which may be wrongly incurred by the enlarger as to the fading of sulphide-toned bromides has recently come before our notice. A firm of enlargers had made some large prints, which were sepia-toned by them in the usual way by ferricyanide-bromide and sulphide. The prints were worked up by the customer in color, and were subsequently returned in what was described as a faded condition, due to faulty preparation of the prints. The enlargers, however, were satisfied that their prints were permanent, and refused to assume responsibility for fading, which, as the prints showed, was the effect of light on the applied coloring, not on the sepia base of the image. The parts which had particularly faded were those worked up in vermilion, and the enlargers reasonably contended that for this work the customer had used a cheap and fugitive "lake" substitute for genuine vermilion. The latter, it may be pointed out, is itself a sulphide pigment, and therefore is not liable to lead to any change by double decomposition with the silver sulphide image of a sepia-toned print. — *British Journal*.

## Suiting the Paper to the Negative

THE selection of a printing-paper to suit the negative, says the *British Journal*, has been regarded as an amateur's evasion of the difficulty of making a negative of a definite pre-determined quality. For a great deal of ordinary commercial work it is important that the negatives produced should be capable of giving prints in P. O. P., bromide, or other printing-paper of a quality equal to that of the specimens displayed. There is obviously no time to experiment with different papers in order to obtain a result of superlative quality. But when work of a very high class is being produced, such experimenting becomes almost essential. A negative may be just a trifle too strong for sepia platinotype, and by careful manipulation may be made to yield a better print in, say, carbon, using specially-sensitized tissue. Some of the modern self-toning papers, and many of the development-papers, both gaslight and bromide, enable workers to ring the changes to a considerable extent. Indeed, with the development-papers it is surprising what a variety of effects may be produced from the same negative by changing the brand, surface and color of the paper, and effecting slight variations in the color of the developed image by modifying the developer-itself.

## Reticulation

RETICULATION on negatives that have been strengthened with mercury bichloride is often noticed. It is due chiefly to a difference in temperature of the baths, and may be avoided by first hardening the negative for three or four minutes in a 10-per-cent solution of formalin and afterwards rinsing in water.

## BERLIN LETTER

MAX A. R. BRÜNNER

THE German Photographic Society, which extends over the whole Empire, has held its forty-first annual conference in Meiningen, the capital of the little dukedom of Saxony-Meiningen. Besides the various business-topics there were some illustrated lectures given in the Court-Theater which the Duke of Saxony had placed at the committee's disposal. Connected with the affair was also an exhibition of pictures and photographic products in the drill-hall offered free by the magistrate. Numerous prizes and medals were presented by the duke, the state-ministry, the city and others.

A still more important event was the German "Photographic Day," in Heidelberg, of which I made mention in some former correspondence. It was the first time that all the South German photographic clubs, which form the Central League, had united and taken part in such a big meeting. The picturesque students' town of Heidelberg was prettily decorated. No less a person than the grandduke of Baden opened the exhibition, which formed part of the meeting. Nearly all branches of photographic art were represented, and much good work was on view. There were also various lectures by our greatest authorities, a banquet, excursions, etc.

Next year there will be an International World's Fair in the old, quaint city of Ghent in Belgium, which will contain also a photographic Art Salon. For the first time, perhaps, photography will be placed upon the level of the Fine Arts. As proof, this Salon is to be located between the hall of the Fine Arts and that of Decorative Art. I may mention some various rules of the exhibition-committee, as probably several of your readers will send their work to this show. The photographic Salon is devoted exclusively to artistic purposes, and only such pictures are admitted. Each exhibitor may send in no more than six applications, to be made before January, 1913. Pictures may be sold after the close of the exhibition.

In my former letter I mentioned the larger Berlin and Vienna clubs. At the end of this year the most prominent club in Saxony, the "Dresdener Gesellschaft zur Förderung der Amateur Photographie" will celebrate its 15th anniversary. The chief feature will be an exhibition of work done exclusively by members. A prize-contest, besides, will enable them to work out a special photographic topic. For the latter, "Motives from Meissen" is chosen. Meissen is a picturesque old town in Saxony, well known for its excellent china which has probably no equal anywhere in the world. I have just received the year book of this influential society, which appears every third year. It contains a number of good, useful articles and fine pictures. At the close of the show a selection of prints is to be made, which will be sent around the Empire among the various amateur-clubs. Such traveling-exhibitions are quite common here, and photographic societies in the remotest parts of Germany have thus a chance to see what their cotemporaries are doing. Every club is requested to select the best prints of its members to make a so-called "Wandernappe," which is on tour for several months.

A Bavarian firm has placed on the market so-called mourning-cards with portrait. They show on both sides the usual black border and on the front religious pictures. On the back a medallion is printed with a blank space for pasting the portrait of the deceased. Bible-

verses, prayers and the like are also seen here. They also contain the usual announcement of the death, day and place of the burial of the person in question. These cards are being introduced especially in Catholic provinces.

For making enlargements, acetylene is much used; besides electric light, it can also be advantageously employed when photographing dark interiors. To increase its actinic force, experiments have been made with dioxide, which is added to the water used for developing the gas. Acetylene burns apparently with a white flame, but if we let the gas pass through an ordinary gas-burner without a mantle, we notice a yellow or reddish flame. This is caused by the many impurities which glow only, instead of being perfectly consumed. If we insert a cleaning-arrangement, say a Wolfe bottle, which is filled with absorbent cotton, the gas passing through it will then burn almost white as the solid impurities are kept back. Yet the bad smell, which is so detrimental to photographic materials, remains. If we take a cylinder of iron or tin, having cocks at top and bottom, place in it a dry, fine sponge, then some good deodorizing material and lastly, absorbent cotton, the gas passing through the whole loses both the bad smell and impurities and burns quite white. When we have added dioxide and use a burner with mantle, a light is obtained of astonishing power not to be surpassed by any gas. This is due to the great quantity of oxygen contained in the dioxide and to the removal of the many impurities which spoil a flame. We have thus one of the best sources of light which can be produced without expensive installation, and which is fairly economical. A bicycle acetylene lamp will, in many cases, answer the purpose.

To German products which must rely more or less upon foreign markets belong photographic accessories. But as larger quantities are manufactured than can be used at home, about one-half is exported to other parts of the world. It is, of course, the desire of our manufacturers to increase the export-business which, however, is scarcely possible in the rest of Europe. For in these various countries efforts have been made to displace German goods, and partly with success. Thus our photographic industries have to look to oversea-countries, chiefly Central and South America. A German weekly, which is devoted exclusively to the commercial interests of that continent, proposes to start a campaign and will publish a long series of articles concerning our photographic industries — their capacity, exploitation, etc. Besides, our great manufacturing firms will be fully described in well-illustrated articles. These monographs will later on appear in book-form, and will be sent to numerous American places.

### Pictures by Wireless

A RECENT newspaper dispatch from London gives the following item of interest to picture-makers:

Wireless messages, according to experts, will be sent within four months across the Atlantic and to other parts of the world by a new system, not only much faster than by the present system, but also with such precision that it will be possible to send pictures by this means.

Stations are to be erected at Lyons, in France, and at Washington, and the inventor claims that he will be able to send at the rate of 200 words a minute. The improvement consists in being able to control a continuous wave, as compared with the intermittent groups of waves used in all present day systems.

PHOTOGRAPHERS are selling or renting their studios, and amateurs are giving up their business-positions to engage in home-portraiture. "Look before you leap!"

# ON THE GROUND-GLASS

## What Is a Home-Portrait?

THE success of the home-portrait, with its obvious suggestion of the home atmosphere, is to be credited to the amateur photographer. The professional practitioner soon began to appreciate the pecuniary importance of this branch of the art and, as the maintenance of a regular studio was no longer necessary, the chief item of expense was eliminated. Thus, home-portraiture to the professional worker has now become a very lucrative occupation. Singularly enough, the professional portrait made in the home generally excludes every suggestion of the surrounding objects, and an artificial background usually takes their place. The object of the portraitist is to make a conventional portrait, and not to put the sitter to the trouble of leaving his home for the purpose to be photographed. Besides, his work being favored by the influence of the home, the professional is able to impart to his sitter a more natural expression than would be possible in the studio. Then, too, he is able to obtain a much higher price for such portraits, particularly when, ignoring the question of home-surroundings altogether, he etches on the negative a design according to his own fancy, although sometimes he excludes them by means of a portable background. Still, the character of the home-portrait, as urged by Professor Cook in his excellent paper — printed elsewhere in this issue — should be preserved.

## New Converts to Home-Portraiture

MR. MORRIS BURKE PARKINSON, the well-known Boston portrait-photographer, has purchased a large private residence, 73 Coolidge Street, Brookline, Mass., which he will make his permanent home and reserve certain rooms for portrait work. It will be called "The Parkinson Home Studio," and will be opened October 1, 1912. His studio at 603 Boylston Street Boston, will be discontinued.

Mr. Arthur Hammond, the well-known photo-pictorialist, whose beautiful and interesting work has frequently embellished these pages, will open a professional studio in Natick, Mass., associating himself with Mr. Frederick Warren Hill, who will look chiefly after the business-end. The firm, Hammond & Hill, will be prepared to make portraits of patrons in their homes or at the firm's regular studio, just as they may decide; Mr. Hammond being the artist. Mr. Hammond is an accomplished photographer, and in portraiture he has had much practical experience. Before he came to Boston he had operated successfully a portrait-studio in Pall Mall, London, England.

We wish both Mr. Parkinson and the firm of Hammond & Hill the utmost success. It undoubtedly will be theirs, for high-class ability, energy, and business-integrity will not be lacking.

## Send for One

H. O. BODINE, the resourceful and indefatigable trade-promoter of Wollensak, is sending out to all who express the wish a copy of a tiny booklet, entitled "Hiawatha's Photographing," by Lewis Carroll. It is a witty, sarcastic fling in imitation of Longfellow's familiar poem, and will be heartily appreciated by every person interested in photography.

## An Artistic Motion-Picture Film

ONCE in a while a vaudeville performance will present a motion-picture film which makes a strong appeal to the artistic sense. A film of this kind, "The Professor's Wooing," was recently exhibited with other admirable films at B. F. Keith's Bijou Theater, Boston, Massachusetts. Aside from the wholesome atmosphere and the smooth, spontaneous course of its story, this film charmed the Editor by the strikingly-picturesque attitudes (not poses) of the professor. Whether he is seated high among the rocks, or descending cautiously the many slippery places, his manly, graceful figure outlined against the sky; or whether he is pleading his cause to the demure fisherman's daughter, the enamored naturalist presents attitudes extremely artistic in genuine, unstudied simplicity, which make an instant appeal to the art-student. Of course, the delineator of the character-part is an actor, and one whose every attitude and gesture is enhanced by the perfection of his art. To photo-pictorialists interested in posing and grouping, this particular film, a Selig, offers many suggestions.

## Gold Medal for Edward Blum

THE friends and patrons of Edward Blum, the well-known specialist in artistic printing and finishing, with studios at Chicago and Berlin (Germany), will be pleased to learn that he has been awarded a special gold medal at the great Heidelberg Exposition now in progress. This exceptional distinction was bestowed for a superb photographic enlargement, 60 x 210 inches, representing a panorama of the city of Heidelberg, despite the fact that the picture was "Ausser Wettbewerb" — not for competition or complimentary. To those who are familiar with Mr. Blum's highly-artistic skill in every form of photographic printing, this news will not be a great surprise.

## The Pessimist

"How about that freak photographer Burdock? He borrowed ten dollars of you the other day, and promised to pay you back in three days, or take your picture. Have you got your money yet?"

"No; I'm afraid he's going to take my picture!"  
(Adapted from *Die Fliegende Blätter*.)

## Complimentary

He: "What career do you think I had better choose? That of a photographer or that of a lawyer?"

She: "I should say a lawyer."

He: "Have you ever heard me argue a case in court?"

She: "No; but I have seen some of your portraits." —  
(Adapted from *Die Fliegende Blätter*.)

## A Spiteful Tenant

LANDLORD, who has ordered two dozen pictures of himself as part payment towards the rent of the studio, three months in arrears, to the tenant-photographer: "It seems as if you might have flattered me just a little, considering that you still owe me two months' rent."



# NOTES AND NEWS

Announcements and Reports of Club and Association Meetings, Exhibitions and Conventions are solicited for publication

## Bedford Camera Club Instruction Course

THE camera club of the Bedford Branch, Y.M.C.A., has for itself mapped out a very interesting course of instruction in photography, which is to commence October 10, and continue through the winter. Mr. William H. Zorbe, expert photographer and pictorialist of high rank, will conduct the class, which will be held on Thursday evenings of each week. The club is very fortunate to secure the services of so capable an instructor.

The plan of work is somewhat upon the following order:

The choice of plates or films :

Exposure.

Development of plates and films — by tank, by tray, by factorial method.

Printing and developing gaslight papers — choosing papers best suited to negatives; modifying developers to obtain certain tone effects.

A talk on composition.

A talk on lenses — the choice of lens; explaining various lens terms.

After treatment of negatives — intensifying local and general; reducing, local and general; showing various other methods used to obtain pictorial results.

Making enlarged negatives; glass and paper; by the copying methods; from positives.

Lantern-slides.

Bromide enlarging.

Home-portraiture.

Flashlight-work.

Two or three outdoor lessons as may be decided upon by the class.

Other subjects depending upon the progress made or as may be requested by the students.

## Window-Trimming Contest

To stimulate interest in show-window decoration, *The Photographic News* has offered prizes of \$50 in gold for the best display of photographic goods made by dealers before December 21, 1912.

The rules are simple. Send a 5 x 7 picture of the window, together with a full description of its contents, to the Window-Contest Editor, *Photographic News*, 42 E. 23d St., New York City. The contest is open to all dealers without restrictions. Full details are to be printed in the October issue of the *News*.

## A Bill to Prohibit the Making, Showing or Distributing of Fraudulent Photographs

THIS important bill was introduced by Senator Henry Cabot Lodge, of Massachusetts, July 29, 1912. It was read twice, and then referred to the Committee on the Judiciary. It will come up at the next session of Congress.

*Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled,* That it is hereby declared unlawful for any person or corporation to deposit in the mails of the United States to be sent or delivered by the post-office establishment of the said United States, or, within the District of

Columbia, or any Territory or dependency of the United States, to make, sell, publish, or show, or to have in possession with intent to sell, publish, mail, or show, any fraudulent or untrue photograph, or picture purporting to be a photograph, or purporting to be a copy of a photograph, of any living person without such person's consent, or if a minor, without the consent of his or her parent or guardian. It is immaterial for the purposes of this Act, whether such photograph or picture shall have been made as a composite of two or more actual photographs, or by using a picture as the background of a photograph, or otherwise. It is a violation of this Act if it either does not represent, or substantially misrepresents, an actual occurrence.

SEC. 2. That it is hereby declared unlawful for any person or corporation to use in interstate commerce, or within the District of Columbia, or any Territory or dependency of the United States, for advertising-purposes, or for the purposes of trade, the name, portrait, or picture of any living person without having first obtained the consent of such person, or if a minor, without the consent of such minor's parent or guardian.

SEC. 3. That any person or corporation violating section one or two of this Act shall be guilty of a misdemeanor and liable to a fine not exceeding one thousand dollars, or to imprisonment not exceeding six months, or both.

SEC. 4. That any person thus fraudulently and untruthfully represented, or whose name, portrait, or picture is thus used for advertising-purposes or purposes of trade, without his consent, may maintain an action in equity in any district court within whose jurisdiction the violation of this act occurred to prevent and restrain any further violation of this Act; and may also recover damages in such suit, or in a separate action at law, for any injuries sustained by reason of such violation.

## A Key to Success

AMONG the men prominently identified with our photographic industries, who have reason to regard the Philadelphia Convention as a gratifying success, is H. C. Gorton, treasurer and general manager of the Wollensak Optical Company. From a private letter written by Mr. Gorton to the Editor, Wilfred A. French, we are permitted to publish the following:

"I found the convention at Philadelphia both interesting and profitable, and am pleased to state that we made many new friends and many direct sales, and everyone seemed to have a good word for us, on general principles. I am conducting this company on the basis that we have no special favorites, no axes to grind; nor have we the hammer out for any of our competitors or associates, and we will not become involved in any movement or discussion which has for its object an attack on any particular manufacturer or class of manufacturers."

This reflects the business policy of the firm which, by purely legitimate business methods, has earned a reputation second to none among our American manufacturers, and which should serve as a stimulus to younger firms which are as yet undecided what business methods to pursue. But, whatever policy they adopt, they must have the goods.

## The Eighth American Salon

THE catalog of prints composing the Eighth American Photographic Salon has come to hand. It is printed neatly on stiff gray paper and lists 148 prints. They are contributed by the following workers: H. Oliver Bodine, J. H. Garo, W. H. Kunz, Dr. M. D. Miller, Dr. H. B. Shuman and L. H. Troutman, constituting the Boston Photo Clan.

Victor N. Camp, Joseph R. Cooper, Herbert Wheaton Congdon, Arthur H. Flint, W. T. Knox, W. E. Macnaughtan, Robert B. Montgomery and Jas. E. Underhill — members of the Department of Photography, Brooklyn Institute of Arts and Sciences.

Frank Bingham, Charles W. Dount, William McK. Ewart, W. H. Phillips, R. L. Sleeth, Jr., and R. B. Zabriski — of the Pittsburgh Camera Club.

H. Heimerdinger, John F. Jones and Mrs. Clarence J. Sapp of the Toledo Camera Club.

Hermann O. Albrecht, Paul Lewis Anderson, O. E. Aultman, M. E. Baumberger, Frank Bingham, H. Oliver Bodine, D. H. Brookins, Margaret DeM. Brown, Fedora E. D. Brown, Francis Bruguere, George Buttler, Victor N. Camp, John Chislett, C. F. Clark, Herbert Wheaton Congdon, Joseph R. Cooper, J. R. Daniels, Dwight A. Davis, Edward J. Davison, Charles W. Dount, William McK. Ewart, Arthur H. Flint, J. H. Garo, Jennie W. Griswald, William A. Guyton, Jr., Howard Heimerdinger, J. Hilton Jenkins, John F. Jones, W. T. Knox, Heinrich Krebs, W. H. Kunz, B. F. Langland, W. E. Macnaughtan, Dr. M. D. Miller, H. W. Minns, Robert B. Montgomery, C. H. & D. F. North, W. & G. Parrish, W. H. Phillips, Dr. & Mrs. W. A. Rawson, O. C. Reiter, Joseph M. Rogers, L. M. A. Roy, Mrs. Clarence J. Sapp, Dr. H. B. Shuman, R. L. Sleeth, Jr., Miss Ethelwyn Sweet, L. H. Troutman, Jas. E. Underhill, Chas. Vandervelde, Eleanor W. Willard, Frank Wolcott and R. B. Zabriski. These are contributors independent of any club or organization.

The places and dates of exhibition of the Salon will be published each month in our regular department of photographic exhibitions.

## Advance in Color-Photography

DURING the past year or more, autochromists have made great advance in the use of their medium. They are no longer satisfied with the mechanical rendering of colors because, perhaps, of the wonderful nature and simplicity of the process. They have learned by personal investigation that the autochrome is a flexible medium, yielding to the wishes of the practitioners, who are now able to express their individuality as color-interpreters.

Among the most ardent and successful autochromists of this country is Alfred Homes Lewis, of New York, whose productions have been frequently mentioned in these columns. On his return home from Bar Harbor, Maine — where he has established his summer studio — he kindly arranged for the benefit of a number of artists and connoisseurs an impromptu exhibition of last summer's work. Among the numerous plates shown were the extensive and magnificent gardens and estates of wealthy residents of Bar Harbor. In all these floral displays the natural subtleties and tenderness of the various tints were exquisitely interpreted. The inconstant appearance of lawn and verdure, of trees, mountain, sea and sky, influenced as they are by changing light and atmospheric conditions, was depicted with fine, artistic judgment. Mr. Lewis also exhibited a series of stereoscopic autochromes, truly the last word in color-realism. Workers who are not familiar with this form of color-

photography should give it their immediate attention. The results are simply astonishing. Mr. Lewis displayed also a number of small autochrome home-portraits of children, which could be easily mistaken for successful daguerreotypes. These autochrome miniatures should have quite a vogue, for those we saw were extremely beautiful. Mr. Lewis makes them in the homes of patrons by flashlight.

## The Illinois College of Photography

MR. HUIE CHOW, of Canton, and Mr. Bau Ching Cha, of Shanghai, China, have enrolled at the college for the photographic course. These young men speak English fluently and are very progressive representatives of the new republic.

Mr. F. L. Thomas, who took a course in photography this spring, has opened a studio for photo-finishing and home-portraiture in Portland, Maine, and reports business excellent.

Mr. Guy R. Reynolds, who took a position last month in an engraving-plant at Mobile, Ala., surprised his friends by announcing that he had been married several months to Miss Anna Margworth, of this city. They will make their future home in Mobile.

Mr. Lawrence Day and Mr. L. L. Merrill, who have been spending the summer in Wisconsin and Ontario, respectively, have resumed their work at the College of Engraving.

## Department of Photography Brooklyn Institute of Arts and Sciences

THE photographic department of the Brooklyn Institute has shown unusual activity in planning the work for the coming year. Great praise should be accorded to the officers of the department, which is composed of the following prominent workers: William E. Macnaughtan, pres't, Charles B. Denny, vice-pres't, Richard M. Coit, sec'y, and James W. Kent, treas.

Among the many attractive features of the prospectus is a course of instruction in artistic photography, to be given by Clarence H. White at the quarters of the department in the Academy of Music. The tuition-fee for members of the Institute is \$10; for others, \$14. Full information regarding this course will be furnished by Clarence H. White, Columbia University; or at the Institute office.

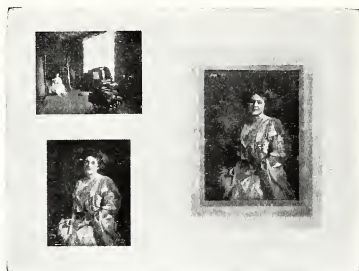
A special course of instruction on the rudiments of photography will be given by Wm. H. Zerbe, in the same place. This includes every technical department in photography, and should form a practical preparation for those who wish to become photographic specialists. The fee for the entire course is \$10; for non-members, \$14.

There will also be a series of demonstrations in pictorial processes, to be conducted under the general supervision of Samuel Holden, also in the same place.

There will also be an important loan-exhibition during the first week in December, 1912, in the art-galleries of the department, 174 Montague Street, Brooklyn. The work shown will be examples of the best in pictorial photography. Noted pictorialists throughout the country will be invited to exhibit. A full announcement will be made in the autumn.

Everyone interested in technical or pictorial photography, and who can avail himself of these unusual opportunities, which will be conducted under the most favorable auspices possible, should apply immediately for information to the Secretary of the Department of Photography, Academy of Music Building, Brooklyn, N. Y.

# A BOON TO CRAFTSMEN



## "WITH OTHER PHOTOGRAPHERS," by Ryland W. Phillips

72 pages; about 100 illustrations. Size, 9½ x 12. Price, cloth, \$2.50, sent express-paid

"Describes and illustrates the studio-methods of America's foremost portraitists: the model during the exposure, the source and method of lighting, the direct result and the finished print. The volume is a most creditable achievement, the typography, half-tone plates, paper and binding representing the highest degree of technical superiority." — (PHOTO-ERA for September.)

Orders received and promptly filled by

**PHOTO-ERA ; WILFRED A. FRENCH, Publisher**

383 Boylston Street, Boston, U. S. A.

## Extracts from Letters Addressed to the Publisher

"I greatly appreciate your discreet publicity, and take this opportunity to tell you that our last advertisement in PHOTO-ERA brought us over one hundred serious inquiries, *i.e.*, within ten days after its publication."

*(American Branch of a Well-Known European Firm.)*

"I shall resume my advertisement in PHOTO-ERA in April or May, not before, because I am still busy filling orders resulting from my last brief advertising campaign in PHOTO-ERA last summer."

*(An American Optical Firm.)*

"I am sending electro by express for another half-page advertisement in your November issue. You will be pleased to know that the returns from my last two advertisements in your estimable magazine have been magnificent. I compliment you upon your success."

*(A Well-Known Book-Publishing Firm.)*

# PHOTO-ERA

The American Journal of Photography

Vol. XXIX

NOVEMBER, 1912

No. 5

PUBLISHED MONTHLY BY WILFRED A. FRENCH, 383 BOYLSTON STREET, BOSTON, U. S. A. Entered as Second-Class Matter, June 30, 1908, at the Post-Office, Boston, under the act of March 3, 1879.

## YEARLY SUBSCRIPTION-RATES

United States and Mexico, \$1.50. Canadian postage, 35 cents | Foreign postage, 75 cents extra. Single copies, 20 cents each.  
extra. Single copies, 15 cents each. *Always payable in advance.*

## ADVERTISING-RATES ON APPLICATION

WILFRED A. FRENCH, Ph.D., Editor; RICHARD H. RANGER, Assistant Editor  
KATHERINE BINGHAM, Editor, The Round Robin Guild

Contributions relating to photography in any and all of its branches are solicited and will receive our most careful consideration. While not accepting responsibility for unrequested manuscripts, we will endeavor to return them if not available, provided return-postage is enclosed.

## CONTENTS

### ILLUSTRATIONS

Portrait No. 2	Lerski Studio	Cover
A Quiet Pool	Dwight A. Davis	Frontispiece
A Landscape in Holland	J. McKissack	212
The White Cottage	John Chislett	213
Sunlight and Shadow	C. F. Clarke	214
A Warm Corner	F. J. Mortimer	215
Mirth and Apathy	Madame d'Or	216
"Huffed"	Dr. E. G. Boon	217
Music	Nancy Ford Cones	218
White Horses	Kate Smith	220
Harlem River	Arthur Hammond	221
Sylvia	Bertram Park	223
Childhood	E. T. Holding	224
The Savoy	A. H. Blake	225
Portrait No. 1	Lerski Studio	226
Portrait No. 3	Lerski Studio	228
Portrait No. 2	Lerski Studio	231
Portrait No. 4	Lerski Studio	235
Portrait No. 5	Lerski Studio	236
Portrait No. 6	Lerski Studio	237
Portrait No. 7	Lerski Studio	238
Portrait No. 8	Lerski Studio	239
First Prize — Tree-Studies	Kimbay Narasawa	242
Honorable Mention — Tree-Studies	P. W. Cloud	244
Honorable Mention — Tree-Studies	J. P. Hamby	246
Honorable Mention — Tree-Studies	Edw. W. Rollins	247
Honorable Mention — Tree-Studies	A. D. DuBois	249
Honorable Mention — Tree-Studies	Theodore Eitel	250
Second Prize — Tree-Studies	The Robinsons	251
Third Prize — Tree-Studies	Edwin Loker	252
Honorable Mention — Tree-Studies	F. E. Bronson	253
Honorable Mention — Tree-Studies	E. H. Weston	254
Honorable Mention — Tree-Studies	John E. Prior	255

### ARTICLES

The Two Great London Shows	A. H. Blake	211
Winter-Activities	Virginia F. Clutton	219
Independent Criticism	William H. Blacair	223
A New Departure in Light and Shade Arrangements	Sadakichi Hartmann	226
Photographing the Human Voice	Dr. A. Jeniec	229
The Photographic Picture-Postcard	James Thomson	232
Color-Photography by Artificial Light	T. Thorne Baker	240



A QUIET POOL  
LONDON SALON  
DWIGHT A. DAVIS





# PHOTO-ERA

The American Journal of Photography

Vol. XXIX

NOVEMBER, 1912

No. 5

## The Two Great London Shows

A. H. BLAKE, M.A.

THE readers of the PHOTO-ERA would, I am sure, be highly delighted with the appearance of the present Salon exhibition. Not only is the background, which throws up the pictures, a quiet and sympathetic one; but the simple bands of gold tape which enclose them, and their arrangement upon the walls, would please them highly. It is a statement which no one, who has seen the series of exhibitions, will deny; but this is certainly the strongest that has been held, excelling even last year's. There is no very outstanding picture in the monochrome section, consequently I feel that this Salon will be known principally for its fine international character, and the newness and excellence of its color-work. We all feel that color is in a tentative state; but it is certain that what is seen here is the best which we have yet had. I am not saying that the standard of the monochrome work is not high. It is very high, indeed; for it represents the cream of two thousand frames nearly all of which were worth hanging. I only mean that there is nothing very outstandingly new or original, as there used to be in the early Salon days when photography was finding itself.

I had better say something, first of all, about the American work, then a few words about our own special monochrome pictures, and wind up with color. I find that there are nineteen American exhibitors out of the small total, with thirty pictures hung.

These American exhibitors are Harry Arnold, Francis Bruguiere, John Chislett, C. F. Clarke, Nancy F. Cones, Miss Imogene Cunningham, Dwight A. Davis, Rudolf Eickemeyer, J. Mitchell Elliot, Arthur Hammond, T. W. Kilmer, Pirie Macdonald, F. and C. A. Maynard, W. and G. Parrish, A. Romano, Sherrill Schell, Paul Strand, Edith H. Tracey and Charles Vandervelde.

W. and G. Parrish have a subject of fine character in "The Pipes of Pan", in which the rocky background acts as a foil to the solitary figure of the female piper. It is an imaginative

subject and hangs well together. A quiet, dignified portrait comes from I. Cunningham, entitled "Col. W. W. Maple"; while T. W. Kilmer gives us "The Ploughman", a subject well expressive of movement and having plenty of atmosphere. A strong piece of work is C. F. Clarke's "Sunlight and Shadow". The trees and their shadows are strongly massed and the quality of the texture-rendering in the snow is quite good. Arthur Hammond sends several different subjects, all good. "The Fenway, Boston", is quite a small picture, but certainly delightful in its dainty grace. It is a delicate and well-arranged subject. "The Harlem River" well represents the dust-laden, smoky atmosphere of such a scene, and the puff of steam, of course, comes just in the right place. "Almost Human" is a study in still-life of a kind with which Baron De Meyer has made us familiar over here. There is good quality and a skilful use of reflection in this subject. Arthur Hammond is always interesting in his work, and he sends us good examples of it.

Dwight A. Davis's three pictures are all of high quality and each is interesting in its kind. In "The Quiet Pool" he has succeeded with a very difficult and spotty subject in getting quietness and breadth, even in spite of the buds and leaves of the water-lilies. In "An Essay in Sunshine" the sunshine seems, indeed, to play around the little figure with the parasol, and the same applies to "The Song of the Birds". Charles Vandervelde has bold and beautiful lines of surf and an effective balance in the small portion of cliff included. This is a difficult subject well executed. The severe old lady, who knows her own mind and gets her own way, is caught to the life by F. and C. Maynard in "Philadelphia"; while in "Mr. John Tower" there is a fine presentment of a peaceful and happy old age. Pirie Macdonald contributes a man-portrait in his best style. It is strong, which goes without saying; but it also seems sympathetic in handling. "The Morning-Paper", by J. Mitchell Elliot, is an incident of true



A LANDSCAPE IN HOLLAND

THE "ROYAL"

J. MCKISSACK

domestic interest pictorially and brilliantly portrayed. To say a few words about the English work. Keighley not only gives us some of his Italian subjects, but also "Santiago", a dignified rendering of the fine cloisters with an ecclesiastical procession supplying the human element; while in "The Village-Fair" he makes pictorial use of the homely merry-go-round and its attendant satellites. R. M. Cocks and Haldane Macfall show excellent examples of their multiple oil-work. The coloring is quiet and the results highly satisfactory. F. J. Mortimer goes back to his old love — the sea; and if the title, "When the Heart is Young", seems somewhat long and awkward, it would be hard to find one better to express the go and movement in water and in the forms of the amused and interested bathers. The whole thing hangs together and is full of life and joy. He has also a sea-piece in his old manner, in the example from his pictures here reproduced, and one of the best of the color-pictures. The skill is shown in the way in which the strong colors have been got on

close to one another without the feeling of a join; they harmonize and coalesce. Bertram Park comes out very strong. He has a nude in which he repeats the success of last year and establishes himself as easily ahead in this kind of difficult work. Dr. E. G. Boon has three of his delightful sunny effects and in one, in which a child in white on a white stone stairway is arranging flowers, he surpasses himself. Ward Muir is particularly good this year, not only decorative but strong in presentment as well; while J. C. Warburg gives us the aeroplane in art in his "Modern Icarus". Mr. McKissack, of Glasgow, has several frames hung and the one here reproduced is called "Their Humble Harvest". It has fine tones in the original and the background is used with considerable skill as a foil to the figures, which are well grouped. The hands of the woman seem to need explanation, but as soon as the meaning of her action is understood the attitude is not displeasing. Miss Kate Smith has a good example of her power to do delicate figure-work out of doors, which is



THE WHITE-COTTAGE

LONDON SALON

JOHN CHISLETT

here reproduced. Amongst other prominent exhibitors, I may mention Hector Murchison with excellent examples of his fine oil-work, and Fred Evans with two interiors of Durham in which his technical work is seen to advantage; also the Cadbys who add a new note to their delicate studies by showing some high-keyed subjects done at night.

Space will not permit of my even mentioning a tithe of the foreign work which makes the exhibition so international in character. Nearly the whole of the last bay, for example, is filled with the work of Demachy, Puyo, and others of the French school, while Peesi, Misonne, Guido Rey, Dubreuil, Perscheid and the Dührkoop studio are all adequately and some very finely represented. But I must say a word about d'Ora. She has more pictures in the exhibition than almost any other exhibitor, and deservedly. Originality and force are in her contributions, and in the matter of color-work she leads the way. All in all, Madame d'Ora

is one of the strongest figures in the photographic world, to-day. I hope to contribute an article for the readers of PHOTO-ERA on her work, so I will not say any more now.

Those who have sent work to this Salon from America will, at any rate, have the satisfaction to know that they are in good company, and that to have got through the ordeal of selection must be a good certificate of photographic standing. They will also be encouraged to contribute again. There is no one now but knows and feels that the London Salon of Photography is forging ahead, and that we have no public exhibition in this country to touch it in point of excellence or diversity, or in its wide representation of the world's pictorial photography. [Representative pictures by American exhibitors in the present London Salon—Bruguiere, Chislett, Clarke, Mrs. Cones, Davis, Eickemeyer, Hammond, Kilmer, Macdonald, the Misses Parrish, Schell and Vandervelde have appeared in these pages during the past few years. — Ed.]



SUNLIGHT AND SHADOW

LONDON SALON

C. F. CLARKE

### THE "ROYAL"

The 57th annual exhibition of the Royal Photographic Society of Great Britain is held this year at the Galleries of the Royal Society of British Artists and has just opened. It is a pleasing collection of pictorial and scientific exhibits, but it will hardly rank in the annals of the Society as one of the most successful and distinguished in the long series. The galleries, although giving ample accommodation for the various items that go to make up the exhibition, do not favor photographs so far as their wall-paper is concerned, its pattern being seen conspicuously behind the exhibits.

As usual, the object of the exhibition is to show the best collection of pictorial work available from the pictures submitted; as well as anything interesting, or that constitutes an advance which is forthcoming in the scientific branches of photography such as natural history, color-work, and such like. There are altogether some seven hundred exhibits on the walls, of which just short of two hundred and fifty are in the pictorial room.

The pictorial section of the exhibition will probably be of principal interest to the readers of PHOTO-ERA although the work of Americans

seems conspicuous by its absence, and I can find only two exhibitors in the catalog who hail from the States. The work of Miss Murdoch is of much interest and, although her portrait of the late H. Snowden Ward is by no means the best we have seen, it is both welcome and worthy as a memento of our lost friend. She also shows autochromes of good technical and pictorial value. The other American name, Frank Wolcott, is not known to me; but his exhibits are worthy their place in the exhibition.

I am glad to be able to send, for reproduction, one of two examples of the work hung in the exhibition — that of Mr. J. McKissack, of Glasgow, who has three pictures hung. As will be seen from the illustration, "A Landscape in Holland" is an excellent impression of sunlight on level meadows with a sky of fine gradation; the light and shade in it are excellently massed and concentrated. Miss Marillier's name must be well known in America in connection with the sympathetic rendering of flowers and their effective grouping. The example of her work here shown, is the only one which she exhibits this year. Miss Kate Smith is one of our exponents of light dainty figures in landscape. She calls this picture, "White Horses". It shows a great delicacy and grace in the figures, and





A WARM CORNER

LONDON SALON

F. J. MORTIMER

their action is quite moving. To judge of the excellence of this piece of work, any photographer can set to work and try to better it and he will soon realize the skill which has gone into its perfecting.

Alexander Keighley, as usual, has work of the best; in fact, his two pictures raise the character of the section very notably. His best picture is the canal which is reproduced in the catalogue. It is a fine rendering of reflections without hardness and with the liquidity of the water retained. "A Fountain in Assisi" is an excellent rendering of stone-work worn and fretted by time and weather. The dignity of the old fountain is one of the strong characteristics of the picture. H. E. Corke and Keith Dannatt are among the most successful of the exhibitors, the former with his "Pierrot", and the latter with "Afterglow". Other familiar names are Furley Lewis, with two strong portraits both worthy of his reputation. Canon Hancock and the Armenian painter, Zabelle Boyajian. Charles

F. Inston continues his series of English landscape-studies, a work worth doing, and carried out by him with conspicuous success.

In the section devoted to scientific natural history, color and general photography there are several exhibits of considerable interest. Several admirable photographs of the recent eclipse of the sun are shown, one in which all the phases through which the sun passed are recorded on one large plate.

Another exhibit deals with a widely different subject, but is equally important from a practical and commercial point of view. It is, perhaps, not generally known, that the firms who print notes, cheques, bonds and other financial documents are constantly engaged in a friendly rivalry to obtain the inviolability of such things. One firm devises a method of engraving or printing calculated to baffle the skill of the enterprising forger, and the other firms at once proceed to devise methods to overcome the difficulties which the new process presents to the





MIRTH AND APATHY  
LONDON SALON  
MADAME D'ORA





"HUFFED"

LONDON SALON

DR. E. G. BOON

copier, with the result that new improvements are made, and the forger's task is rendered still more onerous. The exhibit, referred to, shows the results of a new process by which the whole of the ink on an engraving, no matter how old, may be transferred, without the use of a lens, to a glass plate from which a copper or steel plate can be made. This etched plate will yield prints indistinguishable from the original, as may be verified by inspection of the examples shown.

The details of the process are, for obvious reasons, not made public, but are stated to be of extreme simplicity, calling for neither great manipulative skill nor expensive apparatus. A method of this kind cannot long be kept secret, and it behooves bankers and others concerned in the issuing and handling of valuable financial scrip, to examine the examples shown and take steps to ensure that the documents they employ are produced by a process which cannot be violated by this method.

In the autochrome section there is some really fine work. H. E. Corke scores again, as well, as we expect of him, J. C. Warburg. Perhaps the most convincing and delightful of these plates are the work of T. D. Ralli — "Sunshine", and "An Interesting Book", both of which owe

their charm to the rendering of strong sunlight on white dresses. Dr. Rodman, F. Martin Duncan, and William Farren are the outstanding workers in the natural history section.

To sum up with regard to the exhibition this year, it will probably in the ultimate issue be agreed that it was not a strong year by any means in the matter of pictorial work.

The usual level was not reached in the amount of foreign work that might have been procured; but the outstanding features of the exhibition were the show of autochromes and the exhibits of the first paper prints obtained from autochromes and the examples of a method, not divulged, of making exact replicas of banknotes or engravings and such like by mere application without the trouble of copying them in the camera. [Reference to these two exhibitions is made by the Cadlys in their London letter of this issue of PHOTO-ERA. — ED.]

How many pictures of all the schools and periods might have been cut down to their own advantage. It is an unpardonable fault for an artist to try to say too much. The camera is often garrulous, and its message needs to be edited, but with eminent discretion.

*William Howe Downes.*



MUSIC

LONDON SALON

NANCY FORD CONES

## Carbons from Reversed Negatives

**I**F a number of carbons are required from a non-reversed negative it is sometimes advantageous to make a reversed negative to save time and trouble, and often to secure better results. This is usually done by means of a contact transparency, which is then copied in the camera. A much simpler method is to make a carbon transparency from the original negative and to print that by contact upon another plate. Transparency tissue must be employed, and a ground-glass plate treated with the ordinary waxing-solution used as a temporary support. After the new negative is made, the transparency may be stripped off on a piece of double transfer

paper, and the ground-glass only needs another touch of wax to be ready for use again. This method is quicker than camera-copying, and ensures a reproduction in exactly the original size. The character of the reproduced negative depends greatly upon the strength of the transparency, and this may be increased by soaking the latter in a fairly strong solution of permanganate of potash. If a negative softer than the original is wanted, ordinary brown or sepia tissue — which contains less pigment — may be used. For this method there must not be the slightest "tint" upon the tissue, or flatness will result. — *The British Journal*.

# Winter-Activities

VIRGINIA F. CLUTTON

WITH the advent of the "dreary days", as they are sometimes called, many of my amateur friends cease their photographic activities. With the passing of summer, it is all too often the case that the camera is put away — serving only to gather dust, perhaps, upon the top shelf of some unfrequented closet — until warm weather returns, once more. This should not be. Every season has its charm, and beautiful pictures may be made almost any day in the year. Sometimes the sun does not shine; but at these times there is often a beautiful, delicate haze to lend atmosphere and pictorial effect to a lovely composition, or a touch of mystery to the most commonplace view.

Falling rain and swirling leaves; a wind-swept shore; deserted pleasure-grounds — all these, and more, may be found in the constantly-shifting panorama. Nature's infinite variety cannot be depicted in summer-scenes alone, however lovely these may be, and autumn's special beauties are many and varied — may I suggest just a few of the multitude? There are the fall-flowers, in all their splendid gorgeousness; where else do we find such flaming reds, vivid yellows and royal purples? But not in color, alone, are they beautiful; such stately grace as theirs is to be found in none of the dainty spring-blossoms, nor of the dashing summer-flowers — nor do they droop so readily upon being removed from their favorite haunts to the house, for photographic purposes, and thus they serve as almost ideal models for the amateur with a botanical bent.

It is, perhaps, needless to add, in this connection, that virtually always, a flower, or other small plant, to be "caught" at its best, must be photographed while growing in its natural surroundings. A suitable background must often be provided, and sometimes a better effect may be obtained by removing some dead leaves or twigs, or even some near-by plants which may obtrude themselves into the composition so conspicuously as to mar the picture. Care should always be exercised, however, that the environment be not changed so much as to become uncharacteristic of the plant which is to be photographed.

Most of us, perchance, know of some gently-winding woodland-road, or a merry little brook which would form a charming composition, were it not for some obtrusive, perhaps even hideous, detail in the background. We may have even ventured an exposure, some bright summer-day,

hoping that the offending object might not be too prominent, or else relying upon after-manipulation of the negative to mend matters — but no! The effect we desired was not to be obtained. Yet here again, this misty day, we come upon the scene, and the displeasing background, seemingly, has melted away in the surrounding haze; and see! — these little flecks of sunshine playing on the grass — aren't they lovely? Just the touch of brightness our composition needs — come, let us hurry and make our exposure before the sun brightens and dissipates the mist.

Autumn is the season of the elements' revel — gay, sportive breezes and blustering gales, dreary rains and golden sunshine follow one another in quick succession, making this the finest time of all the year for the alert and persevering amateur to procure a splendid collection of negatives illustrating all the varied moods of Nature — calmly reposeful or wildly furious, sublime or diabolical, yet ever fascinating. At this time of the year, the sunsets are often rarely beautiful, and when it is possible to combine these with quiet stretches of water, having, maybe, a distant sail showing dark against the horizon, the effect is superb. Again, a rocky coastline, dashing waves and rushing clouds form a combination particularly characteristic of the dying year — one which is always excellent if well rendered. The last activities along the wharfs, too, are picturesque, and often prove to be easier to compose than similar scenes during the height of the season; for the rush and bustle are not so great as when Nature smiles and seas are smooth — and freighters correspondingly busy.

Now that the sun's rays are not quite so dazzling as in mid-summer, and the contrasts between sunlight and shadow not quite so marked, an excellent opportunity is offered to obtain photographs of street-scenes with their many picturesque genre-studies.

The first sharp days, with a hint of frost in the nipping wind, find the city-parks deserted; and then, for the first time since the days of early spring, the amateur has a clear field. He may indulge his hobby without fear of the unconscious, but none the less provoking, intrusion of a crowd of merry-makers into the bit selected for his picture. In the fall and winter the parks prove a "happy hunting-ground", indeed, for the amateur photographer.

The first hoar-frost! How delicate it is —



WHITE HORSES

LONDON SALON

KATE SMITH

how exquisite! The amateur who appreciates sufficiently the evanescent metamorphosis — which for so short a time transforms the world — to sally forth, camera in hand, and obtain some particularly dainty bits, will surely feel well repaid for his trouble when he sees the finished prints. Later in the season, when a mantle of white envelops every familiar object, we look upon a new world; ugly details are hidden, and even the most sordid scenes become beautiful. Slug-gish, indeed, must be the photographer who fails to grasp such an opportunity for pictorial work, because it is “too much trouble” to make the effort. And yet I know many such; do not you, also? Do not be a photographer of this species—a “feather-bed photographer”, as F. J. Mortimer would call such an one. Every beautiful picture is well worth the trouble it costs to obtain it.

All too many of us are inclined to sit beside the fireplace — or less picturesquely, albeit more comfortably, beside the radiator—on winter-days and nights. Oh, those winter-nights! Does not even the charm of winter-photography at night entice you from the comfort of your cozy lounging-chair? Then must you be, indeed, incorrigible! Nevertheless, I would beg of you that you “just try it”, as the small boy would say, and before you realize it you will find yourself enthralled by the fascination of the pursuit. This phase of photography has the added advantage to be one for the indulgence of which almost everyone has plenty of time, as it is possible to carry on every step, from making the exposure to mounting the print or framing the enlargement, after the busy daylight-hours have passed.

It really matters but little what branch of photography is pursued during the cold months.

Each has its own individual charm, and one must choose for himself the one whose appeal is the strongest. The great plea which I wish to make is — *do something!* Get out into the open — the stinging wind that brings the color to one's cheek is the finest thing in the world for the lungs; it sends the blood rushing and bounding through every tiny vein and capillary, and one comes home from the “picture-hunt” feeling full of fresh vigor.

Someone, doubtless, will say, “That's all very well, but I am busy, I can't spend my days chasing around the country looking for pictures!” Here, again, is that old and time-honored excuse — “no time”. Often, of course, there is a considerable degree of truth in such a statement; nevertheless, if one *will* he can manage to “make” time.

Keeping up one's photographic activity during the winter, and making use of every day, does not necessitate so strenuous a program as it at first thought seems to do. To make one or more exposures day after day, to develop and print these, and possibly make lantern-slides or enlargements from them, would require, not only a considerable amount of time — of course presupposing care in the selection of the scenes, in exposure, and in all of the after-steps — but a well-filled purse, as well. So, also, would frequent long trips in quest of picturesque subjects; and very few amateurs are able to indulge their hobby to such an extent.

Consider, for a moment, the busy office-man to whom earning a living is a serious business occupying most of his time and much of his energy. “Surely”, you will say, “he cannot make use of every day!” — But why? — Given a disposition which takes a real delight in pho-





HARLEM RIVER

LONDON SALON

ARTHUR HAMMOND

tography, which finds in it something more than merely pressing a button and letting the other fellow "do the rest", there are innumerable ways by which the person of even the most limited time (and means) may make good use of each passing day. Almost anyone can obtain at least a few desirable pictures within a short distance from his home—just a pleasant walk some morning before breakfast, say, when there is a sprinkling of snow over everything, which, together with the long purplish gray shadows, here and there, combines to make everything look strange—and lovely.

To keep one's eyes open for effective scenes, as one goes about the city or country on business or pleasure-journeys and, when found, to make a note of their location, together with the

probable time of day and weather conditions under which they will most likely appear at their best, is the work of a moment, and upon some holiday, when these weather-conditions prevail, to return to the chosen spot and make the exposure, requires neither a great amount of time nor a financial outlay of any magnitude. To illustrate my point by a concrete example, let us suppose that the office-worker we are considering uses the street-car of some large city to carry him each day to his office. The car-line crosses a bridge, we will say—for what large city is without its river?—from which point of vantage may be obtained a splendid view of the boats, docks and warehouses, that line the banks in either direction. The unthinking amateur may pass such a spot

daily for years and never perceive the possibilities presented for numberless admirable pictures: the thoughtful worker — our friend who makes use of each day — sees these possibilities, studies the scene under different conditions of weather and light, perhaps even selects the section of the scene to be photographed, and decides upon the best viewpoint from which to make the exposure. Then, when the conditions please him, and he has an hour to spare, he hurries to the appointed spot and makes the exposure. Sometimes he may be disappointed in the results, or he may not be able to obtain the effect he desires because the composition is not quite complete, lacking a boat, perhaps, in a certain spot, or a bit of human activity at a given point on the wharfs. It may require a long, tiresome wait — hours, perhaps — before all of the essential factors combine in a manner to please him — or he may have to make several trips and, perhaps, several exposures, before he finds just what he wants and learns to make the most of it. But each failure of this kind ought to teach him its lesson — in other words, each day so spent should be of use to him.

Meanwhile, he may make other days serve him through bringing him added knowledge gleaned from photographic books and magazines. Some of his time he may spend profitably in carefully examining his negatives, "spotting" some, intensifying or reducing others, adding here a bit, and there removing a patch, to make the final result more pleasing. Or he may make enlargements from favorite negatives, or redevelop certain prints, to obtain the beautiful sepia tones. He will doubtless spend some time in carefully filing his negatives, in arranging his finished prints in whatever form he prefers to keep them, and in attending to his chemicals and other supplies, to see that his stock does not run too low, nor his darkroom become cluttered.

These things should be done systematically and often. The ideal way would be to keep everything as it should be always; but photographers are human — even amateur photographers — and to put off such duties until "some other time" is a human failing of almost universal application. The long winter-evenings, then, offer splendid opportunities for the amateur to "clean house", and, if he does not take quite so many pictures during these months as he does during the summer, let him at least be always upon the alert, and ready for any particularly good thing which may come his way.

The photographer whose camera is one of the smaller varieties may carry it to his place of business, and on the way, or during the noon-

recess, may be able to obtain some very fine street-scenes or genre-subjects. Many persons have a weekly half-holiday — Saturday, usually; why not enjoy it in the company of your camera? Again, an early morning-tramp through the fields of snow or beside the frozen stream will add zest to a winter holiday, and an appetite that will do justice to the most bountiful Christmas dinner. On such a trip one should capture several pleasing pictures; and, as previously indicated, there are always opportunities for twilight and night photography, so no one ought to complain of lack of time or opportunity to indulge in this delightful pastime.

The photographer whose time is limited will do well to keep his equipment always in condition and ready for immediate use, but, of course, in a place which is uniformly cool and dust-proof.

I find that many tyros believe that if plates or films are left thus in their cameras for, possibly, several weeks, that they will deteriorate and become unfit for use. Not so! Even were the photographer not to use his camera all winter, after having filled it in the fall, the plates or films would be unimpaired and ready for use in the spring. By way of illustration I may mention one occasion when I exposed about half a roll of film, and, having no immediate need for that particular camera, I left it in its accustomed place of storage for over a year, before exposing the unused portion of film and developing the whole. The result was all that could have been expected had the roll been exposed and developed in an afternoon.

This is in no sense an unusual experience. The camera, of course, must be absolutely light-proof if success is to be assured, and it must be as nearly dustless as possible when the plates or films are inserted, otherwise a goodly crop of pinholes will be the inevitable result when the plates are developed. Here, as in all other branches of photography, a little care and precaution *beforehand* will save much time and work *afterwards*.

Plates will keep even better than films, but neither is likely to deteriorate before the amateur makes use of his supply, as both have been known to keep for years.

So, then, let us keep busy during the coming months, and I feel sure that when the soft, warm days of spring return, one and all will agree that the effort was more than repaid in enjoyment and increased knowledge, in added health and vigor, and in a collection of pictures more or less beautiful according to our technical and artistic skill, but all of definite value to us because of their happy associations and the lessons they have taught.



SYLVIA

LONDON SALON

BERTRAM PARK

## Independent Criticism

WILLIAM H. BLACAR

**I** AM writing this article wholly from the view-point of a student who criticises art-subjects for the express purpose of learning all he can from them, and not from a desire to pose as an art-critic.

A critic is not necessarily a fault-finder, who, Webster says, is "One who makes a practice of discovering others' faults and censuring them"; but he may be one who is seeking to find the perfections and imperfections for the sake of learning from them, and he may justly be called a faultfinder without the hyphen.

It is often said that you must not presume to criticise your superiors; but I take it that they are just the ones whom we want to and *must* criticise, if we wish to advance.

It surely seems as if it would do us but little

good to spend our time criticising our inferiors.

The poet Burns said that when he was a mere lad he had a few books of poems and spent evening after evening pouring over them, "trying to sift out the good from the bad, the true from the false," for he recognized that the best of men are not always at their best, and that their work was not absolutely perfect. He was finding fault with the work of his superiors — for they were his superiors then — but it was for the sake of learning.

By the way: How do we know that a work of art is by our superiors? Isn't it only by our criticism of it or by that of others that we can decide? And if so, by what others? And if one is to accept the criticism of others, he must remember that it is common knowledge that



CHILDHOOD  
LONDON SALON

E. T. HOLDING

critics don't agree; so we have no infallible authority. This leaves us under the necessity to criticise the critics, which is as difficult as criticising the work. Perhaps we will pick out one and abide by his judgment; but that does not get rid of the difficulty.

Perhaps we will elect to abide by the majority and find that, say, twenty vote one way and twenty-one the other, and then we virtually accept the verdict of the "odd man" and, as a notable Englishman once said, "I cannot place implicit belief in the infallibility and integrity of the 'odd man'."

I can't see any escape for us, we *must* criticise to the best of our ability.

And why should we not criticise art even if we are not at the top ourselves? As a fact, we do daily and hourly criticise everybody — doctors, lawyers, judges, clergymen, presidents, houses, churches, pictures, statuary, furniture, and we don't seem to be a bit bashful about it,

either. Of course, when we are challenged we are apt to say that we don't pretend to be judges, and that it is only our opinion, and, while we are trying to sneak out in this way, we appear very modest or — cowardly.

According to some, if a photographer who is my superior makes two pictures, one of which he considers a masterpiece and the other he regards more or less of a failure, and I don't hear him say which is the good one, then, perforce, I must admire both equally, for I must not criticise my superiors!

If no one must criticise his superiors, then it follows that there must be but *one* critic in the world, and that is the one who is at the top, and also that he is the only one to decide that he *is* at the top.

A student who wants to "be somebody" must not be a mere believer of what others tell him or a mere memorizer; he must learn to use his own reasoning- and thinking-powers. Blessed

are they who can believe, for sometimes it is necessary to believe without knowing; and blessed is he who has a good memory, for it comes in handy, but neither will make a great man. The men who move the world think for themselves.

Mere belief requires no mental effort and is not very uplifting; but to doubt a thing and prove that you are right; or to doubt and by further study prove that you are wrong, requires effort, and either result educates one as much as the other, but it is no task for a lazy man or a cowardly one.

I once told a doctor that if I came to him as a patient, I would believe every word he said, and that he knew it all; but if I came as a student, I would not believe a word he said unless he proved it. As a patient it was my duty to believe and obey; but as a student, I must understand.

As an individual I can admire a fine thing without much conscious criticism; but as a student, I shall and *must* criticise fearlessly, in every detail as well as for the general effect.

Just why should we not criticise and find faults in a picture if there are any there, and we know that no picture is perfect and no one knows that better than the maker unless he has the "big head." Does not an artist, after putting on paint, stand back and look at the result to see if it is just what he wanted? And does he ever find it so, and is the picture ever what *he* calls perfect or just what he intended?

Take camera-pictures. How few of them look as the maker expected them to, when he exposed the plate? The result of nearly every exposure is more or less a matter of surprise to the maker, and contains beauties and blemishes which he never saw on the ground-glass, and effects which he never intended. There are things in it to be criticised, and no one will criticise it harder than the maker, *i.e.*, if he is still learning.

If we think a picture is faulty, it *is* faulty, or we are wrong; and it is up to us to find out the nature and extent of the fault. Then we shall have learned and profited.

Above all, we must criticise the critics. We read, perhaps, in some magazine an article which extols with inspiring superlatives some photographic artist, according him perfection itself, and associating his name with those of Michael Angelo, Rembrandt, and other old masters, till we begin to think it a pity that they are not alive, or he dead, so that they might fraternize together. Then in some other magazine we read the opinion of another critic who thinks different, and it is balm to our souls to see how he lets himself loose on *his* side of the question. And



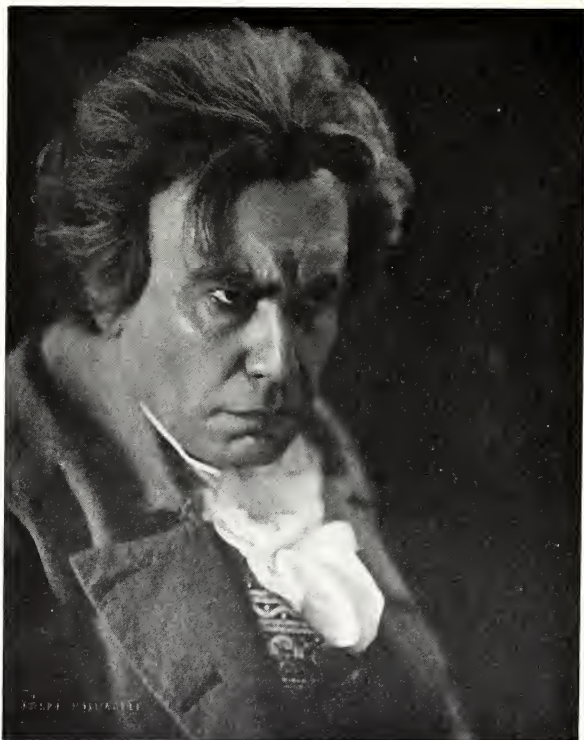
THE SAVOY  
LONDON SALON

A. H. BLAKE

perhaps if we criticise the critics we may learn a great deal, but we cannot learn much by simply believing them.

If you were teaching me something and, after carefully explaining a point, should ask me what I thought of it, and I should say: "My dear teacher, it is not for an ignorant student like me to think. I am not thinking at all. I recognize that you know more than I, and I take your word for it. Why should humble I presume to criticise?" I think that you would say with Schiller, "Even the Gods fight in vain against stupidity", and give up the job in disgust. We *do* criticise; we *ought* to criticise, and we have *got* to criticise, whether we want to or not. It is impossible to live otherwise as an intelligent being. So let us criticise more instead of less; but always as students, and not as fault-finders.





PORTRAIT NO. 1

LERSKI STUDIO

## A New Departure in Light and Shade Arrangements

SADAKICHI HARTMANN

AT the Philadelphia Convention the exhibition of the Lerski Studio, Milwaukee, attracted considerable attention. It consisted only of two prints, of which one, Fig. 1, is reproduced in these pages. There was something about them which made the visitors pause for a moment on their desultory rambles through the gallery. True enough, most of them found these pictures rather crude and forced; but those more familiar with the chiaroscuro methods of the past, pronounced them exception-

ally clever. Among them was Pirie MacDonald, who is naturally in sympathy with the broad treatment of large heads.

No doubt Mr. Lerski is doing something unusual, at least so far as American portraiture is concerned. He is one of the few who give the face its due prominence, and who emphasize the peculiarities of the facial structure by novel effects of lighting. Until three years ago Mr. Lerski was an actor, and his present occupation clearly shows a melodramatic strain of his

former profession. The art of acting deals with artificial and weird light-effects, with picturesque attitudes, concentration and climaxes. Mr. Lerski, no doubt without any special forethought or intention, has utilized these elements in his new vocation.

His highlights are exaggerated, intensified by retouching, *i.e.*, his light and shadow planes are made more precise in their contours to produce a startling effect of contrast, but his chiaroscuro scheme is always direct and calculated like that of an old master. The shadows fall boldly in one direction, there is one supreme source of light, one highlight which is the strongest—the “climax,” which furnishes the keynote to the entire arrangement. Study the highlight in his noses. You will notice that in all his full-face and three-quarter views the dividing-line along the bridge of the nose has been accentuated by scraping. The transition from light to dark thereby becomes more pronounced. Nearly all the highlights are manipulated; but they show a fine sense of gradation. In Fig. 1, the strongest highlight along the bridge of the nose, then comes the corner of the eye, the eyebrows and cheek-bone follow, and the highlights on the chin and around the mouth are reduced to mere middle tints. A similar effect will be noticed in Figs. 3 and 4. In Fig. 4 the nose comes first, then the forehead and cheek, and the rest of the face—three decided gradations. In Fig. 3 the two highlights on the forehead are almost equal in intensity to those on the temple, lower part of the nose and the collar. Second in strength are the highlights under the eye to the right and the remainder of the collar, while the lower part of the face shows light-planes of the same values as those of the two hands.

Mr. Lerski seems to be particularly fond of photographing actors in character-parts. This, no doubt, to renew association with former colleagues. Besides, they furnish excellent material for experiments. A stage-character affords more scope for the display of contrast and character accentuation than an ordinary sitter. At the same time the delineation is less true, it does not deal with the prosaic realities of life, and for that reason a portrait-photographer's merit as a depicter of likenesses cannot be satisfactorily judged from that view-point.

Fig. 1, which represents an actor in the character of Beethoven, and Fig. 4 are imaginary characters. The real face is masked by mimicry. In Figs. 2 and 3 we get nearer to the real person, the real face, or, in other words, the facial expression is more natural and less made up. And yet there lingers a glamour and reminiscence of the footlights even in these

faces. A lace collar around a young man's neck, as in Fig. 2, permits a more picturesque treatment. It is almost the same task as photographing a pretty woman. The marginal lighting and upward turn of the head would not look half as well without the triangular cut and lace-effect. Fig. 3 may be the portrait of an actor at home in a negligé costume, and yet it looks a trifle affected. An actor is never unconscious, he always poses. It is in his blood and the main characteristic in the outward appearance of a Thespian.

Let us investigate what Mr. Lerski has accomplished in straightforward character-delineation. Figs. 5-8 furnish the necessary examples. Every-day costumes and faces that are neither made up nor disturbed by some special expression prevail, with the exception of Fig. 7. This lady looks almost like an actress, or an authoress of passionately lyric lines. She has assumed a tragic pose. This is carried out more by the position of the hand than the depth of the eyes. The face is amazingly lifelike. The judicious lighting with the strongest highlight on the forehead, and the sparing use of deep shadows in the right and most telling places, have produced a wonderful bit of modeling, of subtle gradation and value. And yet it is difficult to imagine a face more powerful in character, expression and drawing. The face is such as might haunt one.

Figs. 5, 6 and 8 are on a simpler order. Fig. 5 is the only one in this collection that is commonplace. No new note is struck, although the lighting is as skilful as in any of the others. But every scheme of lighting, to be truly effective, is dependent upon a special attitude and a facial expression. This was clearly shown by Fig. 2, and in Fig. 6 we encounter a similar case. The flat lighting with a few tiny highlights demanded a large plane, as was furnished in this instance by a near profile-view of an unusually large size. Notice the scattering of small light-planes on the nose and knuckles of the hand, in the corner of the eye, on the ring and eye-glasses. This photographer is surely a master of light-distribution; he has a power of invention that controls broad effects as well as the smallest details. The impression we derive may be one of crudity at times, but I sincerely hope that he will never go into gum in the effort to remedy this defect by blurred gradations. There are other ways to overcome this shortcoming—a more diffused lighting at times and less retouching. Of course he wants contrast—strong, dramatic effects—and it is a difficult problem to get these qualities without exaggeration. If an artist has a style of his



PORTRAIT NO. 3

LERSKI STUDIO

own, and is willing to adhere to it through "thick and thin", he necessarily must make sacrifices in one direction or another. It is for him, and not for the critic, to decide where these sacrifices are most beneficial and appropriate. Fig. 8 has all the characteristics of the Lerski studio, and yet is the most normal of the lot, such as any ambitious gallery might turn out in favorable circumstances. The chiaroscuro scheme is surely in evidence (the transparency of the shadows under the cap are masterly), but it is more subdued. The facial expression is animated; the pose more ordinary than usual, although a difficult one on account of the hand, is managed with skill, and the background — vibrant as all his backgrounds are — is handled with fine discretion. Lighting, pose, composition and facial expression —

all are satisfactory in this print. It is an all-around good picture. It shows less exceptional talent, but also less eccentricity and mannerism. It is more true photography than the others. The golden middle way for Mr. Lerski will, no doubt, lie between the two extremes — the more sober and matter-of-fact quality of Fig. 8 and the melodramatic vigor and power of invention that is displayed in Figs. 1, 2, 3, 4, 6 and 7.

Mr. Lerski has learned much from the Germans and — Pirie MacDonald (for instance, concentrating the principal lighting on the upper part of the face), but in no shape or manner could one call him an adapter or, worse, an imitator. He has blazed his own trail, and if he can keep his exuberance of ideas in check, he will quickly make his way to the very height of pictorial and portrait photography.

# Photographing the Human Voice

DR. A. JENČIĆ

THE working-circle of photography is ever growing larger. Not only does it give us information regarding infinitely-distant worlds, but it is called upon to record in picture the most minute forms in nature, and thus has become an important auxiliary to microscopy. The employment of photography in the sciences is now so comprehensive that a corpulent volume has recently been published by Wolf-Czapek of Vienna, treating of this branch of the art alone. While this work covers the most varied uses of photography for scientific purposes, and constitutes the last word in modern methods and formulae, changes and improvements in some lines are so frequent that, almost before it was off the press, arrangements had to be made for revisions of certain chapters.

Not only in science but also in the practical arts, photography has secured for itself an eminent position. Already it has been brought into service as a designer of cards, as criminalist, as detective: as geologist it records the slightest tremor of the interior of the earth; as physician it depicts the most hidden recesses of the human body or records facts concerning the pressure of the blood, the contraction of the muscles and the beating of the heart.

Quite recently a statement has been going the rounds of the press that a young Swede has invented an apparatus which registers and reproduces the human voice by the aid of photography. In this way it may become possible, when exhibiting living pictures, to reproduce simultaneously the voices of the actors.

The first person who taught us to record sounds graphically was the renowned Göttingen scientist, Dr. Wilhelm Weber. The method he employed was extremely simple: he contrived a tuning-fork with a pointed prong which he arranged to pass lightly over a piece of glass that had been coated with soot. When the tuning-fork was struck, a clear trace of its vibrations was left on the sooty surface.

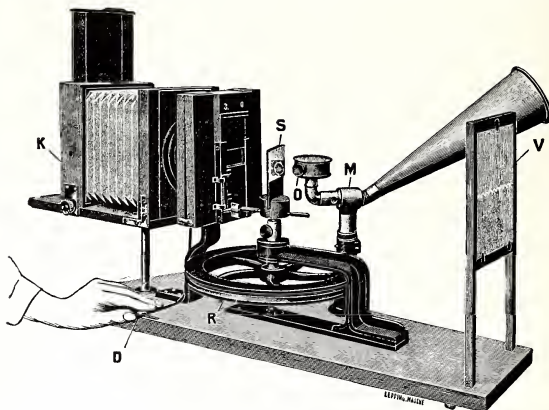
That occurred in the year 1830. Ten years later Duhamel improved upon this method by using instead of the glass plate a sooted cylinder upon which the sound-vibrations were faultlessly drawn. A few years after this the method was so far generalized by Scott that he was able not only to record graphically the sound of a tuning-fork, but the human voice also. This he accomplished not by the direct action of the vibrations on the plate, but by causing the sound-waves produced in the air to act upon a thin mem-

brane, to the back of which he attached a small stylus or point which in turn registered the vibrations on a cylinder. This instrument was called a phonautograph, or vibroscope, because it made visible the vibrations produced by the sounds. By its aid not only could the vibrations be exactly recorded, but also their duration. If, for instance, the frame of the cylinder and the foot of the tuning-fork are connected by a wire from an induction coil, and a pendulum is cut into this circuit so that at each swing the current is closed for an instant, at the same moment an electric spark springs from the writing-point to the cylinder and makes a dot at the curve there defined. We can then count just how many vibrations have been made in one second or whatever time may have been indicated. A similar apparatus is now employed to record the speed of bullets.

Still more exact, perhaps, than the above-stated method for recording sound-vibrations is the one which utilizes the peculiar effect of the sound-waves on a gas or other flame. The sound-vibrations cause alternate compression and rarefaction of the air in more or less rapid succession, and these in turn produce a distinct flickering of the flame. This is plainly visible when two flames are placed obliquely to one another, and still more so if the flame is surrounded by a high cylinder and the column of air inside of it has the same index of vibration. For such experiments the flames of illuminating gas, hydrogen, acetylene and the electric arc are particularly suitable. When acted upon by sounds, the movements of the flame produce a continuous vibration in the column of air, and this itself creates a sound which does not stop even after the exciting tone has ceased. It often happens that such vibrations are produced automatically, since slight variations in the temperature of the flame and the consequent varying tension of the air are sufficient to start vibrations. Such flames have been called "singing flames", and in the year 1777 Higgins utilized this peculiarity of hydrogen in the construction of a so-called chemical harmonica. The flame moves to and from the burner, alternately high and low, preserving the same tempo as the vibrations of the tube, which the motions of the flame are naturally forced to follow. We are thus enabled, by corresponding variations in the size of the flame and of the surrounding tube, to regulate the tones in relation to one another, so that an entire melody can be played. Strong,

deep tones can be obtained, for instance, by placing a joint of stovepipe over a Bunsen burner.

The rise and fall of the flame follow so rapidly that, in watching it, one is conscious only of a flickering sensation, because of the short duration of the light-impression on the eye. This is particularly noticeable in the hydrogen flame; but to make more exact observations a rotating mirror is employed. One of these, constructed by Wheatstone in 1834, consisted of a right-angled paralleloiped the four sides of which were lined with mirror plates, and it could be rotated evenly and rapidly on its axis.



A quietly-burning flame in this, when rotated, becomes an unbroken streak of light; if it is made to flicker, however, the flame is reflected in separate images with dark spaces between. These early experiments were later improved upon by scientists like König and Helmholtz, and in this way a more intimate knowledge of the nature of sound and sound-sensations as well as of the formation of speech was arrived at.

The first person who applied photography to the reproduction of voice-tones was Hermann, who fastened to thin plates of wood or glass a small mirror which reflected a pencil of electric light on a rotating cylinder covered with sensitized paper. When the voice set the plates in vibration the light-ray registered their motions in the form of a wavy line. Later Hermann employed the Edison phonograph, transforming the record imprinted on its mandrel, corresponding to the voice-tones, into photographic sound-curves by means of the mirror and pencil of

light. In this way knowledge of the formation of sounds was greatly advanced.

Quite recently the French scientist, Dr. Marage of the Paris Sorbonne, has worked out another method to record the human voice by photographic means. He began to study the subject as long ago as 1898, using an acetylene flame which was placed behind a rubber membrane in front of which the words were spoken. As acetylene has great actinic power, it was not difficult to photograph its flame directly on sensitized paper. The apparatus which Dr. Marage used was so arranged that the objective

was opened only during accurately-measured spaces of time. Although this apparatus gave good service for purely-scientific purposes, it was not of practical use in the direct study of speech. Efforts have therefore been made to improve it, particularly with the object to register faults in speaking and singing, which would be of great importance not only in musical but in medical and physiological studies. With the Marage apparatus not only can single tones be accurately recorded photographically, but also whole words and phrases. To be sure, the photograph shows only a single wavy line; but as each line is measured accurately as to the duration of the sound, and as the number of vibrations is also registered, the words can be correctly read from the photograph.

Within a short time Messrs. Guttman and Martens of Berlin have been studying sound-photography, and we reproduce a diagram of the apparatus employed by the latter in his





PORTRAIT NO. 2  
LERSKI STUDIO



investigations, the operation of which is described as follows :

1. A pencil of light from an arc-lamp passes through the diaphragm and the objective *O* to a small mirror in the cap of the membrane attachment *M*, and thence to a second mirror, from which it is thrown on the double exterior mirror *S*, one facet of which reflects the light-ray to the observation-glass *V* while the other facet reflects it into the camera *K*.

2. The vibrations of the membrane produced by speaking into the funnel of the membrane attachment *M* appear as a bright wavy line on the observation glass *V*; and when the image has been sharply focused on the ground-glass of the camera (which is best done when the measuring-wheel *R* is motionless), the shutter-slide is closed and the plateholder inserted.

3. The proper speed, which has previously been determined by observation, is now given the measuring-wheel *R*, and when the line on the observation-glass appears sufficiently strong and characteristic, the shutter-release *D* is pressed and the movable slide is thrown up, but is not released immediately : the wing on the angular

arm is now within reach of the pin in the axis of the wheel, below the exterior mirror ; the pin pushes the wing aside and it snaps back holding the slide of the shutter in its middle position at "exposure" ; soon the second pin strikes the wing, the shutter falls the rest of the way and the camera is closed. Now the shutter-release is freed and the exposure is ended. The whole operation takes but a few seconds.

As will be seen from the foregoing the preliminary work of photographing the human voice has already made considerable progress, and it is not at all improbable that we shall sooner or later possess an apparatus which will record the spoken words and retransmute the photographic tone-picture back into sounds. Such an apparatus is, in fact, now being constructed by a prominent German photographic firm, and we hope to be able to report regarding it before long. A combination of kinematograph and phonograph has long been ardently wished for, and a patent on such an invention has been applied for by W. G. Barker of London. It is obvious that the two machines must run synchronously. — *Vienna Mittheilungen*.

## The Photographic Picture-Postcard

JAMES THOMSON

THE photographic picture-postcard is undoubtedly in the ascendant, the evidence of the fact being about us on every hand. While the manufacturers of print out and development papers have most generously responded to public demand, an increasing number of workers can be found seeking a means of pictorial expression that is a trifle out of the common. They would, in short, do some of their own sensitizing.

The government postal card is unfit for sensitizing-purposes. Made from cheap wood-pulp, most likely impregnated with hurtful-to-the-image chemicals, the liability to stains is ever present ; while the color of the resultant picture is not at all what it should be.

### Suitable Paper

White drawing-board can be had of suitable thickness at most artist-supply establishments. The brand known as Strathmore can be had of at least one first-class dealer in each of the large cities of the country ; two-sheet No. 7 drawing-board is what should be called for. Finest quality wedding-card, in lieu of the latter, will answer, and that can be bought anywhere at paper dealers.

Another plan successfully employed is to wash

off the chemicals from spoiled ferro-prussiate (blue-print) cards and resensitize for either blue, black or brown. To remove the chemicals from the spoiled cards, simply immerse (after washing) in strong ammonia water. The quantity and strength are not of great importance, except that the fumes are injurious to the eyes. A few minutes will be sufficient to discharge the color, when the cards should be well washed in running water.

The washed cards, or fresh drawing-board — it matters not which — should be sized with gelatine or arrowroot. Rub down the arrowroot (five to ten grains to the ounce) in a bowl with a little cold water, then — constantly stirring — add the required quantity of boiling water, when the mess should lose the cloudy appearance and "jelly". If it then fails to "jelly", bring to a boil by placing in a small porcelain-lined vessel. Filter through a piece of worn linen into a flat dish, which should be heated so as not to chill the size. Float the cards one by one ; though where large sheets of paper are used the coating may be done with a pad of folded cheesecloth or a camel's hair brush.

In floating, there is a correct way of procedure to avoid "holidays". Bend the card to a crescent shape so that the middle first touches

the liquid, afterwards to be followed by the ends. Break bubbles, if present, and dry in a dust-proof place. Sometimes a brush is employed to size cards, but floating results in a more even distribution, and, when a sufficiently-large dish can be had, sheets of paper are subject to like treatment.

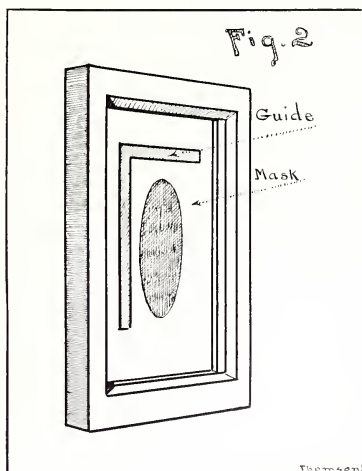
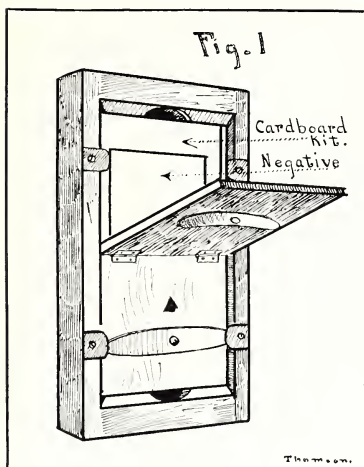
### To Sensitize for Black and White

Distilled water	1 ounce
Iron citrate and ammonia	32 grains
Ferric oxalate	16 "
Oxalate of potassium	33 "
Oxalic acid	10 "
Chloride of copper	4 "
Citric acid	4 "
Silver nitrate	10 "
Gum arabic	10 "

center. Pour into this hollow the solution, sediment as well as liquid; then, taking the cotton between fingers and thumb, squeeze back into the bottle all of the solution; the gritty particles alone remain in the cotton mesh.

### Applying the Sensitizer

In *coating*, one may use a camel's hair, rubber-bound, flat brush, a wad of absorbent cotton, or a flexible pad of celluloid over which is drawn cotton flannel. Coat quickly such surface as is to be printed; and, when the surface is dry, complete by artificial heat, by which procedure the sensitizing-salt is kept upon the surface. The image on sensitized, quickly-dried cards is inclined to be flat, from the sinking of iron salts into the meshes of the paper. A good body of starch means vigor.



In a wide-mouthed bottle, pour the desired amount of water; then add the chemicals in the designated order. Beyond turning the contents upside down once or twice, do not shake the bottle, but put away in a dark place for twenty-four hours, at the expiration of which period stir up the sediment from the bottom, shake the bottle, and filter through absorbent cotton.

There is a particular way in which to perform so simple an operation as filtering. In a glass funnel place a wad of cotton with a depressed

**Printing**  
Print until all but the halftones show. Halftones remain as untinted paper, while the color of the shadows is tawny. The printing-method partakes much of that followed in platinotype, hence no attempt must be made to work on damp days unless a rubber pad be placed in the frame. It is best to coat not much more than can be conveniently used within a day or two unless the cards are kept in hermetically-sealed jars and in a damp place.

### The Developing-Stock

Distilled water.....	1 ounce
Silver nitrate.....	40 grains
Citric acid.....	10 "
Oxalic acid.....	10 "

When completely dissolved and sediment shows at the bottom of the bottle, decant the clear portion into another vessel, or filter in the customary way.

To every dram of stock-solution add seven of water, thus making a full ounce, though there is no reason why proportions need be so preserved when occasion demands alteration. Immerse

### To Sensitize for Brown and White

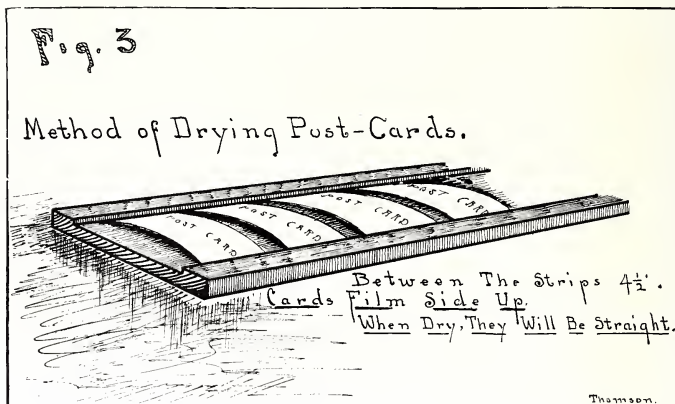
#### A

Distilled water.....	1/2 ounce
Iron citrate and ammonia (green).....	20 grains
Ferric oxalate.....	20 "
Oxalate of potassium.....	20 "
Gum arabic.....	10 "

#### B

Distilled water.....	1/2 ounce
Silver nitrate.....	50 grains
Citric acid.....	25 "

Take an equal quantity of each and combine the two in a separate bottle. Mix no more than



the cards face down, immediately turning over to break bubbles. The image flashes up into full vigor, nor can we overdevelop when exposure is correct. Rinse the print; then fix for five minutes in water, thirty-two ounces, and hypo, 50 grains. Complete by a half-hour wash in running water, drying as usual.

Prints made by the Thomson Kallotype formula (of which this is one) are indistinguishable from platinum. Excellence in result, however, depends on the quality of the ferric oxalate. Flat, degraded prints must follow the use of a deteriorated salt. When in perfect condition ferric oxalate comes in greenish-brown scales, sparkling and unpowdery. When spoiled, there has been an alteration from a *ferric* to a *ferrous* condition—a change that renders it worthless for our purpose. All sparkle has then departed, the scales have fallen to pieces, and are powdery. Also the color has altered to a light green.

is required for the occasion. If solution results in too much vigor, dilute with water measured with a dropper. If there is not sufficient vigor, add bichromate of potassium solution, drop by drop, until the desired contrast has been reached.

Print until the image is well defined, but half-tones are still invisible.

### Development

This is a *watertone-process*, hence all that is required to bring up the image to full vigor is to hold under the tap or to immerse in a dish of water. Wash away the unaffected salts and fix in a bath containing about one and one-half grains each of hypo and common salt to the ounce of water. In this fixing-bath the image will rapidly darken, and when at its best, remove, wash for half an hour, and dry as usual. From one to three minutes generally serves to clear, but when vigorous efforts are in order it can do little harm to continue the fixing-operation longer.



PORTRAIT NO. 4

LERSKI STUDIO

*When delicate halftones are at stake, however, it is much better to cut the clearing-operation short, else fading may result.*

A most artistic effect follows application of the solution to but a portion of available space. Done with an appearance of carelessness, though in reality a matter of studied skill in its application, the resultant picture has much of the appearance of a wash-drawing from a master-hand. Apply the solution with a wad of cotton to the place about to be printed, so that when completed the outlines have somewhat the appearance of brushmarks.

When the whites of the image are dingy, it gives evidence of insufficient fixing. Fix for a longer period, and, if necessary, weaken the bath.

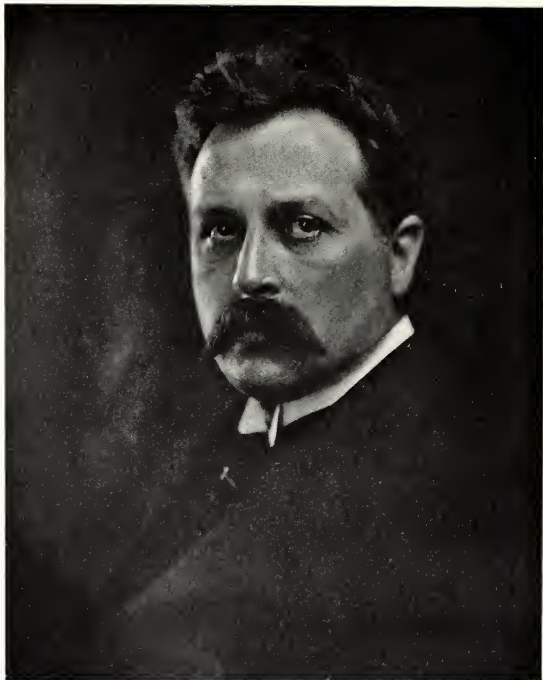
Bichromate of potash solution is made by

dissolving ten grains of the chemical in an ounce of water. In all silver-printing methods the use of it means an increase of vigor, a few drops usually being enough.

#### A Practical Frame for Printing

Printing-frames especially devised for post-card-work can be bought in the open market; but the average worker will do quite as well with a regular 5 x 7 frame which enables him to shift the card up or down, to this side or that, and obliquely. In a 5 x 7 frame, fit a sheet of clean glass, and on top of it a kit with an opening the size of the negative and of like thickness. The required kit can best be made from black mounting-board, and it is a good plan to paste strips upon the under side





PORTRAIT NO. 5

LERSKI STUDIO

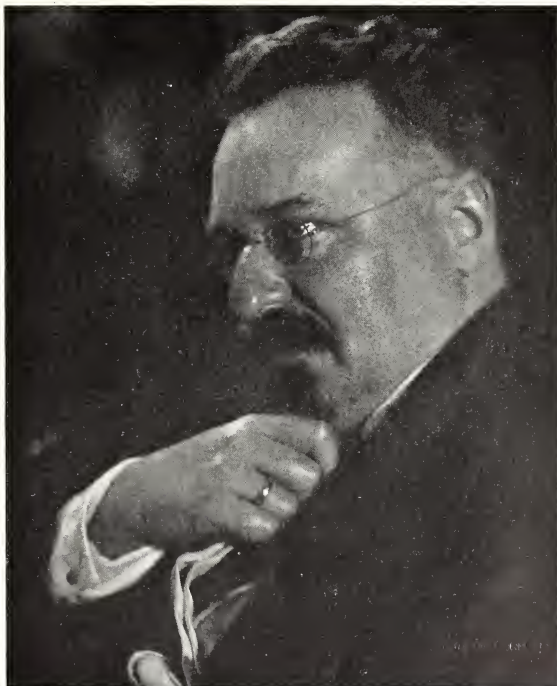
encroaching upon the opening a trifle, which prevents the negative from falling through when the kit is raised. As can be readily seen, the negative is the same thickness as the cut-out, and a sheet of paper can lie flat upon it. When more than one negative is involved, it is a simple matter to provide a kit for each.

While a negative may be thus securely held, under ordinary conditions it is difficult accurately to place a mask, and above it the card, and keep them all in position till once the back of the frame can be sprung into the opening reserved for it. Many a misprinted postcard is due to shifting of mask or paper while the operation of springing the back into place is being effected. Assuming the mask-opening to be elliptic, any trifling departure from the perpendicular or

from the center, in the finished article becomes quite noticeable, and, as a rule, means a discarded print.

Such annoyance is avoidable by adoption of the method depicted in Fig. II. The right-angular piece shown there is cut from a discarded postcard, hence is of the same thickness of all others. In process of printing, the postcard cannot be other than correctly placed. It is easily, quickly and effectively pressed into the corner of the guide, and, quite regardless of the shape of the opening in the mask, the result must be satisfactory every time it is effected.

Paste a similar right-angle piece on every mask after arranging for the exact portion of the negative desired in the resulting picture. The mask, which should be the full size of the



PORTRAIT NO. 6

LERSKI STUDIO

frame, may be made from black "needle" or post-office paper. Neither is very thick, hence the loss in sharpness is not worthy consideration.

The customary mask sold by the supply-houses is subject to improvement. It is made of a single sheet of paper; but how much better it would be, were it made of a double sheet. Take a sheet of black paper and fold it and see how easy it is to place a card between when snugly pressed against the crease. Now it is plain that if on one side of the paper were cut an opening so that the center coincided with that of the card, one could easily print from it and get absolute register every time. Here is another idea. If the amateur postcard-printer is not pressed for time and in a leisurely way can do his printing, and if he will make an

envelope of black paper (just big enough to take a card), and will cut out on one side of it (precisely in the center) an opening of the required shape and size, the problem of exact register is solved. For each shape of opening have a separate envelope without a flap.

As is but too well known by photographic workers, emulsioned cards when dried in the usual fashion are curved. Such warping can be prevented by placing a couple of wooden strips upon a table  $4\frac{1}{2}$  inches apart. When the wet cards are placed between the strips, being longer than the allotted space, they must of necessity curve; and the curve being on the film side it follows that, when dried, the cards are straight, and will so remain. A simple appliance for the same purpose is shown in Fig. III.



PORTRAIT NO. 7

LERSKI STUDIO

Unless we use the washed and resensitized blue-print cards, the printed matter upon the face side is conspicuous by omission. Some provision must therefore be made to supply it. Where there is a large number of cards involved, the printing-press can best supply the lettering. Also one can have recourse to printing from a negative in the usual way. A clearly-printed card is photographed upon a lantern-slide plate which should be developed with hydroquinone. When the cards are few in number, a rubber stamp can be used, and I have known the lettering to be done by hand in sepia or India ink.

Being desirous to sensitize a few dozen cards with the black and white Kallitype formula herein submitted, I purchased blue-print cards at a cost of 16 cents a dozen, washed off the

chemicals, resensitized and got splendid results. At 16 cents a dozen the cards may seem expensive, and such is the case where a large lot is concerned. The splendid results, however, where a few are wanted, amply justify one in such seeming extravagance.

To round out adequately this record of printing-method, an excellent blue-print formula is submitted:

A

Distilled water.....	1 ounce
Iron citrate and ammonia (green).....	110 grains

B

Distilled water.....	1 ounce
Potassium ferricyanide.....	40 grains



PORTRAIT NO. 8

LERSKI STUDIO

Combine when about to use, and keep surplus in a dark place. When more vigor in the image is desired, add a few drops of bichromate of potassium solution. Print until the deeper shadows are bronzed and develop by washing away the unaffected salts. Half an hour is not too long to wash, as the whites are certainly improved by prolonged immersion. The blues are also subject to improvement by passing through a bath of weak citric or oxalic acid, it matters not which. Overprinted cards can be reduced by the use of weak ammonia water until quite faded, afterwards bringing back the brilliant blue by immersion in the citric acid. One can, thus, locally reduce upon a blue-print with a wad of cotton wet with none-too-strong ammonia water, and bring back the original brilliant

blue with the acid. In this way cards of two colors can be had. Bring to a reddish-blue by exposure to the fumes of ammonia. Then carefully coat certain parts with a small brush wet with acidified waters. For example: the sea in the print may be of a dark blue of a reddish cast, while the sky is of brilliant blue with a greenish tinge. I have held a print under the tap while locally reducing certain parts until it seemed as if the picture was spoiled, but the application of the acid was the remedy. Certainly the tone of the blue-print is much bettered by immersion in the acid.

[An ingenious, practical and inexpensive printing-frame for use in connection with this process is the Boyd Adjustable Printing-Mask, Aluminum, advertised in this issue.—Ed.]

# Color-Photography by Artificial Light

T. THORNE BAKER, F.C.S., F.R.P.S.

THE autochrome and other screen-plates have now a sufficient measure of popularity to lead to a certain amount of work being done by means of artificial light, which gives by far the most uniform and reliable results in the darkest months of the year. For still-life work, and for many branches of technical activity, it is even a necessity to work in artificial light, if one contemplates much serious work in the winter. Bleach-out papers, furthermore, will almost undoubtedly come to the fore owing to the recent progress made by Dr. Smith; and there is, therefore, a double reason for amateurs to devote some attention to the problem of natural color-work by artificial illumination.

Whether it be portraiture in the studio with an orthochromatic plate and screen, three-color work, or autochromes, the illumination itself must be considered from a scientific standpoint. How can we match daylight with, let us say, incandescent gas, magnesium, or electric light? The problem is not always an easy one; yet the fact remains that, unless our taking-screen be modified to suit the spectrum of the artificial light (as compared with the spectrum of daylight), or the light itself be screened or filtered so as to illumine the object with what is more or less normal "daylight," our color-rendering is certainly going to be wrong, perhaps impossible.

In this article some simple methods to test artificial light will be described, and some suggestions made as to the means to obtain an illumination of the object to be photographed which is comparable with daylight.

## The Color-Sensitometer

Those who do not possess the means to photograph the spectrum of various illuminants, and thereby analyze their constituent colors, will be able to get some very approximate results with a suitably-made color-sensitometer. This consists of a number of small color-filters, and though they are best arranged in a systematic manner, this is not essential. We may have, for example, five different shades or intensities of blue or blue-violet, then five varying degrees of green and, lastly, five filters ranging from deep yellow to ruby; or we may have a range of colors ranging spectroscopically from violet to ruby, simulating the spectrum as nearly as possible.

By mounting up a series of small filters, and exposing under them a panchromatic plate, first to daylight and then to the illumination that is

going to be tested, we shall be able to see, on developing the two negatives, in what chief respects the artificial light differs from daylight. Thus, if we were comparing incandescent gas with daylight, we should find the negative denser under the green filters in the case of the gas, among other differences. The inference would be that the gaslight was too green, etc. A graduated color-sensitometer can be obtained from Messrs. Sanger-Shepherd.

## A Simple Sensitometer

A simple color-sensitometer can be made by employing pieces of a fixed-out plate and staining separate pieces different colors. Thus, suppose we fix out, wash and dry a half-plate, and get a glazier to cut it up into fifteen equal pieces. If these are cut  $1\frac{1}{4}$  by  $1\frac{1}{2}$ , this will allow a small margin in the mounting up. Dye-solutions may then be prepared as follows:

A.—Methylene blue	5 gr. to the oz.
B.—Methylene blue	5 gr.
Naphthol green	5 gr.
Water	2 oz.
C.—Naphthol green	5 gr.
Tartrazine	5 gr.
Water	2 oz.
D.—Aurantia	5 gr. to the oz.
E.—Aurantia	5 gr.
Titan scarlet	15 gr.
Water	2 oz.

These solutions will suffice to give blue-violet, bluish-green, yellow, orange and red filters, and the stained filters, when dry, can be attached with a little Canada balsam to a half-plate piece of glass. The "in-between" spaces should be covered over with lantern-plate binding-strip, so as to clearly define each filter. Two pieces may be dyed with A, one very deeply, one moderately so; two with B similarly; three with C, from deep to moderate; one very deeply with D; and four with E. If a bigger variety be required, one of the remaining fifteen pieces may be dyed with methyl violet and two at varying depths with:

Tartrazine	5 gr.
Crocein scarlet	10 gr.
Water	2 oz.

For a simpler color-sensitometer one can, of course, select pieces of colored pot-glass from a glazier, but these are not, as a rule, of much practical value. A pocket-spectroscope will prove of great assistance to determine the depth to



which to carry the staining, as sometimes a film will appear quite deeply colored, and yet, when examined with the spectroscope, will be seen to transmit quite a lot of almost the whole spectrum in varying degrees.

### An Actual Example

Let us suppose that in lighting a small table on which fruit, flowers, etc., are to be placed for still-life color-photography, we want to obtain illumination as near daylight in character as possible. As an example we will assume that only incandescent gas is available, and that one light is to be used on each side of the table, with a reflector behind, and some sort of screen to filter the light which falls on the objects on the table. We have already exposed one or two

### Making the Filter

For a start we may add four drops of the blue solution to the cell for every drop of green-solution, stirring the cell to ensure thorough mixing. A large cardboard-screen should be used, in the manner indicated in the foregoing illustration with a central aperture, A, and a wooden ledge, W, for the cell, C, to stand upon. F represents the printing-frame containing the color-sensitometer.

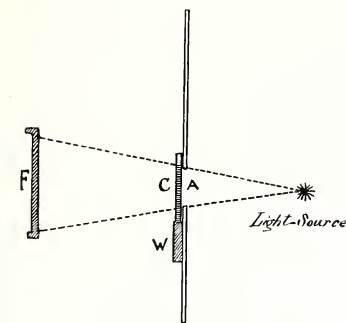
By adding more or less dyes in subsequent experiments, we shall eventually arrive at a solution so colored that it will act as a filter which will screen off all the rays in incandescent gaslight which are too predominant for it to resemble daylight. On comparing the sensitometer-records of two illuminants, if one color is recorded obviously deeper in one case than in the other, we shall know that the illuminant is too rich, comparatively, in rays of that color, and *vice versa*. With a little practice remarkably good results can be obtained in this way, enabling good indoor-work to be done with autochromes, orthochromatic plates, or by the three-color process, using the taking-screens ordinarily employed for daylight. Greater accuracy is, of course, obtainable by using the spectrograph and measuring the recorded colors photometrically.

In conclusion, reference may be made to the running for short periods of metal-filament lamps at something like ten to twenty per cent above their normal voltage. Intense white light—a very fair substitute for daylight even when unfiltered—is obtained, and, though such treatment necessarily shortens the life of the lamps, the end may justify the means. For those who are not well versed in electric lighting, the aid of an electrician must be called in; but the plan to be adopted is to run a few secondary batteries in series with the lighting-current, provided the latter be only *direct*. Five cells, giving an extra ten volts, on a 110-volt circuit, will suffice admirably; but the easiest and safest plan is to get, if possible, a few special lamps made for a voltage ten to fifteen per cent below the voltage of the supply.

*The Amateur Photographer.*



To work in the same manner as the master, to copy and make over again the work that he had done, was the first sentiment of artists. Thus they appropriated the patrimony of the past and profited by the experience of the generations which had preceded them. . . . That is why all the monuments in Greece are characterized by a family-air. — *M. Berlé.*



plates under the color-sensitometer to daylight, and have given them normal development—six minutes, for instance, with pyro-soda at a temperature of 60° F.—and we now make similar sensitometer-records, exposing to the incandescent gaslight. On comparing the negatives it will be found that the gas-illumination possesses a much greater proportion of green and red rays than daylight, as evidenced by the greater opacity of the deposit under these sensitometer-filters.

Now let us place a glass tank or cell in front of one of the lamps, nearly fill it with water, and make a series of tests, coloring the water with solutions of aniline dyes until the color-sensitometer gives the same result with the filtered illumination as it does with daylight. Two per cent solutions of methylene blue, naphthol green and aurantia will probably suffice for the purpose, the blue being most necessary to tone down the over-effects of the green and red rays.



SHADOWS  
FIRST PRIZE  
TREE-STUDIES  
KIMBAY NARUSAWA



## EDITORIAL

### Pictures, Prices, Publicity, Profits

THE two all-important questions which used to come up regularly for discussion at each national convention, namely, leaky skylights and white drapery, are rarely heard of, these days. Among the topics on which practitioners now seek information — and it has troubled the craft from the very beginning — is prices. Since the advent of the new portraiture, some professionals have been accustomed to charge ten dollars for the first print and five dollars for each additional one, at the same time discontinuing the general practice of selling photographs by the dozen. There is no question that this departure has done much to enhance the dignity of the profession. When patrons have paid these increased charges grudgingly, the artist would explain that they were relatively no more exorbitant than compensation for similar high-class service; also that, while ten dollars did not represent actually the material cost of the first print, this sum paid chiefly for brains and craftsmanship. There are, however, a great many first-rate portraitists, particularly in the large cities, whose rates of compensation are far from adequate. They are deterred from advancing their prices through fear of losing business, and make no effort to demonstrate the artistic superiority of their work, other than by the conventional display at the street-entrance. They neglect to avail themselves of certain social opportunities to obtain individual personal publicity, but to succeed in which demands a degree of wisdom, sagacity and tact possessed by but few.

Several times the Editor has referred to the importance of a high personal character in all classes of professional endeavor. Right here it may be stated that, in the social life of a great city, and among gentlemen's clubs, one rarely hears of the activity of the professional photographer. Is it because he lacks the means or personal fitness to share in the amenities of social intercourse; or because his membership in a prominent social club might not be desirable? Not at all; it is mostly a question of initiative. The subject of portrait-photography is frequently the topic of conversation in social circles, but there is no practical authority present to be consulted. Men in other walks of life — painters, lawyers, bankers, merchants and manufacturers — are prominently identified with club-

life. In private clubs, no less than in polite society, gentlemen refrain from talking shop; but, when the occasion arises — as it does frequently — the person to whom one turns for an expert opinion may impart as much information as he chooses.

If the topic should happen to be one relating to photography, in all probability advice would be sought from a club-member known to be an authority. If he is a professional practitioner, all the better. His own tact and sense of fitness will enable him to seize such an opportunity to discourse on the subject nearest his heart — for instance, adequate compensation for superior photographic portraits.

Home-portraiture — a subject admirably presented by Prof. David J. Cook, in a recent issue — is now practised extensively by professionals who, by doing away with the conventional portrait-studio, are reaping very handsome profits. As this work calls for rare artistic skill and special personal qualifications, the successful practitioner is able to command prices commensurate with the quality of his services. In our opinion, such compensation ought to approximate the highest rates which obtain at the best professional studios.

### For the Coming Season

NOVEMBER is the month when we look around for that which will help us most in the approaching winter-season of activity. In line with this, it is the best subscription-month of the year. Workers in all lines are casting about for information of the achievements of their confrères. To realize the benefits of interchange of ideas and experiences; to start where others have left off; to participate in the general advance — become a part of a live organization! The local club is a starter, the national association the uniter, PHOTO-ERA, the American Journal of Photography, the binder. Trade journals arise from the necessity of specialization. Specialists seek an intelligent field of listeners to appreciate the results of painstaking work. Manufacturers, absolutely guaranteed as are our advertisers, wish to place at the disposal of workers the results of years of research and practical experiment. To economize time and money on all sides, this magazine is at your service. Let the magazine become a real part of your life — a regular monthly digest of your photographic interests.



POPLARS  
HONORABLE MENTION  
TREE-STUDIES  
P. W. CLOUD



# THE ROUND ROBIN GUILD

An Association of Amateur Photographers

Conducted by KATHERINE BINGHAM

This association, conducted under the auspices of PHOTO-ERA, and of which PHOTO-ERA is the official organ, is intended primarily for the benefit of beginners in photography, although advanced camerists are just as welcome and many are numbered among its members. The aim of the association is to assist photographers by giving them information, advice and criticism in the Guild pages of PHOTO-ERA and by personal correspondence. Membership is free and may be obtained by sending name and address to PHOTO-ERA, The Round Robin Guild, 383 Boylston Street, Boston. Send a stamp for complete prospectus.

## Our Next Subject—Interiors with Figures

THE subject for our November competition, "Interiors with Figures," is one that presents many difficulties, to the professional as well as to the beginner.

When one has to deal with interiors only, it is not always easy to conquer the lighting-difficulties and bring home a satisfactorily-exposed plate; but inanimate things will at least keep still, and one can give an exposure of hours, if necessary.

Figures taken in the home, particularly children, offer problems of their own in the way of adequate lighting for short exposures; but when it comes to include the figures and the room also, the situation becomes more serious.

The fact remains, however, that when the problems have been solved satisfactorily, the results are among the most satisfactory things in one's collection.

The child in his own particular nursery is happier and more natural than in any other possible place, and the "homey" setting gives the portrait a pictorial value almost impossible otherwise.

The question of adequate and properly-arranged light is the first and also the greatest one.

If the room be one with light walls and many windows, well and good; the exposure can be short and give good results.

Some charming, dainty things can be made of figures in white against light walls, or even against window-drapes, where the reflected light can be so arranged as to give roundness and preserve a semblance of modeling.

The possibilities in the way of unconventional and unusual effects of light are limitless.

Where we have *dark* walls and the figures are in light dresses, the matter of sufficient exposure to keep away from the "chalk and ink" effect produced by underlining such subjects is rather a serious one.

An inartistic feature of the costumes of children, of little girls particularly, is the hair-ribbon in white, or light colors which photograph white. Of course, the photographer is powerless in the matter, although he can suggest to the parents that the offending hair-ribbon be changed to one of a darker hue—one that will harmonize with the color of the hair and dress. Oftentimes, a friendly and practical suggestion to this end is gladly acted upon by the mother of the little one, for she recognizes the superior taste of the artist. If the child must be taken with a glaringly-white hair-ribbon which projects far above the head, or which—in the form of a bow—stands out from behind the head on each side, producing a rather grotesque effect, the resourceful photographer may subdue this incongruity by working on the negative; but even in this case he might run the risk of displeasing the parent, who, fond of this bright feature in the child's costume, might criticize the low-

toned effect in the photograph. So it is always best, before modifying this chalky effect upon the negative, to obtain the necessary permission. Skilful photographers have a way of throwing a shadow upon any part of the figure which appears to them in too high a key, and in this manner such features as white hair-ribbons, glaring white dresses and similar incongruities, may be subdued by screens used as suggested. Acting upon this line, the photographer will see to it that similarly objectionable features be modified by lighting, or by working on the negative, if not obtaining permission to remove them altogether from the picture before the exposure is made, the idea being to obtain a harmonious result. The Editor has seen many photographs of persons seated at the piano, for instance, in which the keys and the music were nothing but white masses, without detail, the rest of the picture being very dark. Such effects are decidedly inartistic and offend the artistic eye. They can be so lighted, or placed in the shadow, as suggested, that they will not appear so chalky in the picture.

When a suitable setting can be found on the side of the room—opposite the source of light—the contrast will be lessened and, if a screen can be so arranged as to shut off some of the light striking the dresses, so much the better.

The question of the use of a flashlight is a pertinent one. The Editor's advice is always, "Keep it for a last resort."

There is always some risk with the explosive powders, and with any powder more or less, usually more, dust and smoke which one dislikes to impose on one's friends or customers.

There is a flash-lamp, to be used with unexplosive powder (pure magnesium), which is operated by blowing. The powder is ignited by passing through the flame of an alcohol lamp, and one can give as long or short an exposure as desired. By having a long tube attached to the lamp, this can be used in a fireplace for firelight-effects with very pleasing results.

In the use of cartridges, the explosion and dazzling flash is likely to result in startled expressions or closed eyes.

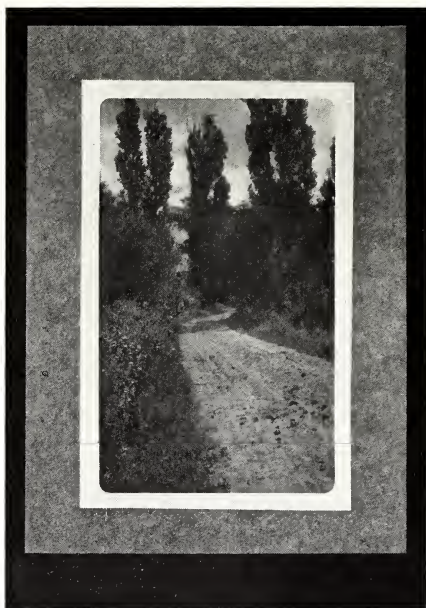
In the case of babies, particularly, there is a possibility of injury to their eyesight.

If the light is reasonably good, however, eliminate the flash, with all its attendant evils.

Direct sunlight is, as a rule, to be avoided. Sunlight in a room is a very different thing from sunlight in the open. Don't be fooled by it and think that a snap-shot will give the same results in each case. Many are the sorry failures which result from that delusion.

Have you not seen in your friend's album of prints—of course never in your own!—some portrayals of stygian darkness from which emerges an occasional hand or bit of drapery, perhaps half a face, or a nose only?





Ask him for his formula, and I think you will find that it was an indoor snapshot, "with the sun shining right in, too."

Indoor sunlight requires ample reflectors and full exposure. Here is the place to remember the good old rule, "Expose for the shadows and develop for the highlights."

Successful things may sometimes be made of children playing on the floor in the sunlight. The floor acts as a reflector and throws the light up onto the little faces in an astonishing way.

When it comes to take the "grown-ups," who can keep their pose for a longer exposure, at once the field broadens. Here is your chance to try some of the "Unconventional Lightings," described by Mr. Semon in the August PHOTO-ERA.

Make a "virtue of necessity." Adapt whatever conditions you find toward the making, not the marring, of your picture.

The matter of equipment is one that is already settled for most of you, no doubt; but a word about it may be of help to some.

The lens is, of course, the most important factor. To the Editor's mind the lens best adapted to this use is one of the Protar type. They have very good depth of focus at full aperture, which shortens the necessary exposure, yielding a fully-timed plate when, as with "wiggly" children, one *has* to "cut it short."

The angle of view is rather wide — which is an advantage when in cramped quarters, where there is no chance to get away from one's subject.

The greater your distance, however, the better your perspective, and these lenses of the "convertible" type allow the use of either front or rear lens, separately, giving one a choice of three distances.

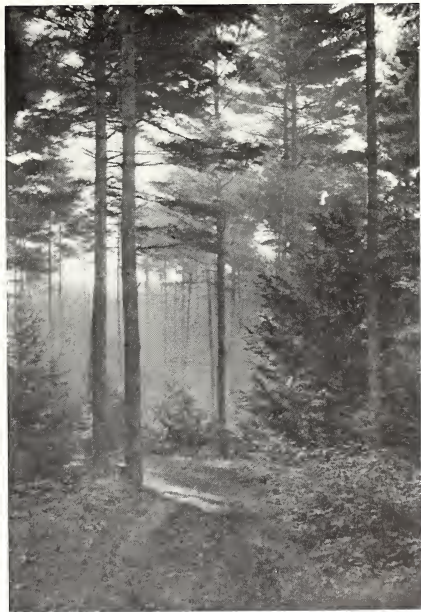
To take advantage of the single lenses, the camera must be one with a long bellows-extension. The so-called "view-cameras" are light and compact, and have a good length of bellows.

The question of a proper support for the camera is one that will bear considerable thought.

The ordinary tripod is a prolific source of troubles in interior work. It is astonishing how many kinds of mischief it can get into! On hard-wood floors it may refuse to "stay put" at all, or it may appear very docile; then, when the camera has been carefully placed to take in just the right points for best composition, properly leveled and the focus accurately adjusted, one leg will slip and, although you may be nimble enough to avert a complete downfall, all the adjusting has to be done over again. Moreover, you may find that the sharp points of the tripod-legs have left a sorry mark on the floor as a souvenir of your visit.

There is on the market a folding triangular tripod stand which runs on casters and has sockets for the tripod points. This is a great help, but has a disadvan-

ROAD THROUGH PINES  
HONORABLE MENTION  
TREE-STUDIES  
EDW. W. ROLLINS



tage, in that it rolls at the slightest touch and is easily displaced in adjusting the plate-holder.

This can be helped by wedging one or more of the casters when your location is secured.

A heavier, less-easily displaced support is the "Iron-Center Camera Stand." It is collapsible, but somewhat more bulky to carry about.

It would be well to have two kinds of plates in your holders so that you may have a choice, unless conditions are known in advance: a quick plate, like the Seed S/30, to use for short exposures, and a more heavily coated one in case windows must be included in the picture.

But more important than any mechanical equipment is the eye to see the possibilities for pictorial interpretation, and the brain and hand to interpret to others what is seen and felt.

Whether one live in town or city, there are many phases of life that are passing. The Editor will always regret that she failed to make any plates of the quaint old shoemaker, whose tiny shop she passed almost daily for years, always with a feeling of the picture-material there in the jovial-faced, stooping old man, the low, worn bench, and the litter of tools and leather in the corner by the window. Both, old man and quaint environment, are things of the past, and she has none but mental pictures. Improve your opportunities, you whose old cobblers are still at work. The blacksmith at his forge is legitimate prey. The "store-court" may still

be in session, if you look for it, around the old box-stove.

One thing to look out for is that your "interior" and your "figures" do not quarrel for first place. One or the other should be unquestionably of the greater importance.

If the figures take precedence, then subdue the detail in the room. Do not have too many things about; but just enough to explain any action of the figures, or give them a suitable background.

If the room is of more importance or interest than the figures, then do not have the figures too large, or too near the foreground. Keep them back, and do not light them too strongly.

Guilders who are interested to excel in this contest and produce pictures of a prize-winning quality may obtain valuable and practical aid by studying the pictures by Mr. Frizell in the October issue. Here we find that the group on page 158 shows how objectionable white masses may be rendered in a pleasing manner; although, in the picture on the page opposite, it is apparent that the artist did not do himself justice, for, in spite of the charm and spontaneity of the group, there are certain technical flaws which are due, probably, to a lack of sufficient preparation. How much the picture would have gained in harmony had the hair-ribbon of the little girl been subdued or modified, the reader can judge for himself.

## The Round Robin Guild Monthly Competitions

*Closing the last day of every month.*

*Address all prints for competition to PHOTO-ERA,  
Round Robin Guild Editor, 333 Boylston Street,  
Boston, U.S.A.*

### Prizes

*First Prize: Value \$10.00.*

*Second Prize: Value \$5.00.*

*Third Prize: Value \$2.50.*

*Honorable Mention: Those whose work is deemed worthy of reproduction with the prize-winning picture, or in later issues, will be given Honorable Mention.*

*Prizes may be chosen by the winner, and will be awarded in photographic materials of any nature sold by any dealer or manufacturer who advertises in PHOTO-ERA.*

### Rules

1. These competitions are free and open to all members of the Round Robin Guild.

2. As many prints as desired, in any medium except blue-print, may be entered, but they must represent the unaided work of the competitor from start to finish, and must be artistically mounted. Sepia-prints on rough paper are not suitable for reproduction, and such should be accompanied by smooth prints on P. O. P. or black-and-white paper having the same gradations and detail.

3. The right is reserved to withhold from the competitions all prints not up to the PHOTO-ERA standard.

4. A package of prints will not be considered eligible unless return postage at the rate of one cent for each two ounces or fraction is sent with the data.

5. Each print entered must bear the maker's name, address, Guild-number, the title of the picture and the name and month of the competition, and should be accompanied by a letter SENT SEPARATELY, giving full particulars of date, light, plate or film, make, type and focus of lens, stop used, exposure, developer and printing-process. Enclose return-postage in letter.

6. Prints receiving prizes or Honorable Mention become the property of PHOTO-ERA. If suitable, they will be reproduced, full credit in each case being given to the maker.

7. Competitors are requested not to send enlargements greater in size than 8 x 10 or mounts larger than 12 x 15 unless they are packed with double thicknesses of *stiff corrugated board*, not the flexible kind, or with thin wood-veneer. Large packages may be sent by express, Section D Rates, very cheaply and with indemnity against loss.

### Subjects for Competition for 1912

September — "Outdoor-Sports." Closes October 31.  
October — "Street-Scenes." Closes November 30.  
November — "Interiors with Figures." Closes Dec. 31.  
December — "Cats and Kittens." Closes January 31.

### For 1913

January — "Home-Portraits." Closes February 28.  
February — "Flashlights." Closes March 31.  
March — "Architectural Subjects." Closes April 30.  
April — "Spring-Scenes." Closes May 31.  
May — "Street-Scenes." Closes June 30.  
June — "Park-Scenes." Closes July 31.

## Awards — Tree-Studies

*First Prize: Kimbay Narusawa.*

*Second Prize: The Robinsons.*

*Third Prize: Edwin Loker.*

*Honorable Mention: Chas. P. Abs, James C. Baker, F. A. Bronson, Haden B. Brubaker, Paul Weir Cloud, A. D. DuBois, Theodore Eitel, Robert Ervin, F. C. Eveleth, Mrs. C. B. Fletcher, Charles A. Grummon, G. W. Hartley, Harry R. Hippler, A. Hubert Jones, Taizo Kato, K. T. Krantz, Elizabeth Meads, Joseph M. Rogers, John Schork, H. L. Standley, H. C. Willey, Alice M. Willis, John Wray.*

## BEGINNERS' COLUMN

### Quarterly Contests for Beginners

*In these contests all Guild members are eligible PROVIDED THEY HAVE NEVER RECEIVED ANY PRIZES OR HONORABLE MENTIONS in the past, FROM ANY SOURCE, AND PROVIDED ALSO THAT THEY HAVE NOT BEEN MAKING PHOTOGRAPHS MORE THAN ONE YEAR.*

*All prints submitted, except prize-winners, will be returned if postage is sent in a separate letter with the data. See rules 4 and 5 in opposite column.*

### Prizes

*First Prize: Value \$5.00.*

*Second Prize: Value \$2.50.*

*Third Prize: Value \$1.50.*

*Honorable Mention: Those whose work is worthy will be given Honorable Mention.*

### Subjects for Competition

Winter-Scenes. Closes January 15, 1913.

Home-Pets. April 15, 1913.

Marines. Closes July 15, 1913.

Landscapes with Figures. Closes October 15, 1913.

### The Folly of Using Small Trays

BECAUSE the novice uses a camera, also plates or films, of small dimensions — the largest being postcard-size — he falls into the habit of using correspondingly small trays for developing and toning, chiefly because they take up little room. This is unwise, for several reasons. First, the solutions in actual use should be more than just sufficient. They should have a chance to be agitated freely to prevent the settling of any undissolved ingredients. Each solution should be maintained at a uniform strength while performing its function. Hence, a 5 x 7 tray is as small as should be used for developing a plate or print of postcard-size or smaller. To expedite the work — place, say, two 4 x 5 plates, side by side, in a 5 x 8 tray, although some workers develop four 4 x 5 plates at a time in an 8 x 10 tray. (In case a plate is overexposed, it is placed at once in an adjacent tray containing a bromide solution to retard and give density.) A batch of prints can be toned more advantageously in a large tray than a small one. Accidental staining, particularly around the edges, may thus be prevented. Similarly, several small negatives may be printed together in a larger frame.



CATALPAS

HONORABLE MENTION — TREE-STUDIES

A. D. DUBOIS

## Answers to Correspondents

*Readers wishing information upon any point in connection with their photographic work are invited to make use of this department. Address all inquiries to Guild Editor, PHOTO-ERA, 383 Boylston Street, Boston. If a personal reply is desired, a self-addressed, stamped envelope must be enclosed.*

**HELEN G. F.—Glycerine** is used to **Prevent the Curling of Films** or papers when they dry. Glycerine is soluble in both water and alcohol, and does not dry up or evaporate and so keep the gelatin surface of the paper or film from contracting. The proportion for both paper and films is one-half ounce of glycerine to sixteen of water. The films or prints are placed in the solution for five minutes after they have been washed and before they are dried. You can straighten out your old films by first soaking them in water until they are limp, then letting them lie in the glycerine solution for at least half an hour.

**D. S. A. — Hydrochloric and Muriatic Acid** are the same. It is used to bleach platinum-prints and to remove the unused salts. The proportion of the acid-bath for the black and white platinum is 1 oz. of muriatic acid to 60 oz. of water. For sepia-prints the strength is half this, 1 oz. of the acid to 120 oz. of water. This acid is very poisonous and, in concentrated form, gives off unpleasant and irritating fumes. One should be very careful in its use. If accidentally burned by getting on the skin, cover the spot with oil at once. Water simply intensifies the burning.

**CHARLES P.—The Simplest Form** in which to **Take Chemicals** on your outing is in tablet or tabloid. All varieties of developers are prepared in tablets so

that one does not have to experiment with a strange developing-agent, but may buy the one with the use of which he is most familiar. The price is very reasonable; a package of forty-eight tablets costs only thirty-five cents. The time-factor of each developer is usually printed on the package.

**DELIA R. O.—To Stop the Toning of a Print**, remove it from the toning-bath and place it in a bath of salt and water, one ounce of salt to sixteen of water. Another stop-bath is made of five grains of sodium sulphite to each ounce of water. This bath seems to have the effect of making the tones of the print more rich in color.

**B. M. MORE.—Tinted Matte Varnish** is prepared by adding to the varnish a certain quantity of a color-solution, the solution being made by adding 30 grains of the color to an ounce of alcohol. Malachite green is one of the most useful tinting-colors. If a yellow tint is desired, use aurantia; if a brown, use asphalt. A thin, delicate tint is made by adding six minims of color-solution, to each ounce of matte varnish. A darker tint is made by doubling the quantity of the color-solution, using twelve minims to each ounce of the varnish. The varnish is easily removed by dipping a piece of absorbent cotton in turpentine and rubbing this on the varnish.

**F. D. E.—The reason why your Plain Paper Dis-colored** is because you kept it too long before using it. Plain paper sensitized with silver nitrate spoils very quickly and should be used within twenty-four hours after it is sensitized. It is wiser to sensitize only enough for immediate use. If for any reason one finds it impossible to use the paper or is prevented from doing so, store the paper between sheets of blotting paper which have been soaked with sodium-carbonate solution and dried. A few drops of citric acid to each ounce of the silver-nitrate solution will assist in preserving the paper for a few days.





BEECHES  
HONORABLE MENTION  
TREE-STUDIES  
THEODORE EITEL

GRACE T. — **Landscapes with Heavy Foreground** means that objects nearest the camera contain dark shadows, such as figures, buildings, dense foliage, trees, wooded slopes, etc. Many figures in the foreground, buildings, animals and objects of this nature, when they are near the camera need an exposure equal or nearly equal to that for landscapes with heavy foreground.

L. L. II. — You can buy a **Film-Pack Adapter** which will permit the use of a film-pack in your camera. With the adapter you are free of the darkroom. The film-pack is so constructed that it is possible to load and unload the holders in daylight, and the exposure is just the same as for a plate. A film-pack adapter for a 4 x 5 camera costs \$1.25.

CARL ADAMS. — Your **Jar of Higgins' Paste** which has become too hard and dry to use may be restored to its original state by adding water to the paste. Set the jar in a water-bath and leave it on the stove till the paste has melted and the whole contents of the jar is in a liquid state. Then place the jar in a cool place and the paste will solidify in a few hours and be as soft and smooth as when the jar was first opened. This paste keeps indefinitely and does not mould or sour.

O. J. W. — A **Clearing-Bath for Stained Plates and Films** is made as follows: Citric acid,  $\frac{1}{4}$  oz.; ferrous sulphate,  $\frac{1}{2}$  oz.; water, 8 oz. If the plates have been dried, soak them for a few minutes in water until the film is soft, then place them in the clearing-bath for fifteen minutes. This bath will remove most developer-stains, and will clear up the whites of a foggy negative.

C. L. GRAY. — A **Developer for Transparencies and Lantern-Slides** which will give clear **Black Tones** is **Amidol**. A formula which gives excellent results is as follows: Amidol, 60 grains; sodium sulphite,  $1\frac{1}{2}$  oz.; potassium bromide, 18 grains; water, 8 oz. Use full strength. The development is completed in about three minutes. This is also an excellent developer for negatives, but the solution should be diluted one half.

HENRY T. D. — The **Black Lines and Marking** on your gaslight-prints are due to pressure on the film. They are quickly removed by rubbing the surface of the print with a piece of absorbent cotton dipped in alcohol. The yellow highlights show that the prints were not fixed sufficiently. To arrest development at once, place the print in a weak bath of acetic acid for a minute, then rinse and transfer to the fixing-bath.





LONESOME LAND

SECOND PRIZE — TREE-STUDIES

THE ROBINSONS

## OUR ILLUSTRATIONS

Edited by WILFRED A. FRENCH

THE portrait on the front cover, this month, is from a plate which appears with others in the body of the book, serving to illustrate the brilliant talent of a new star in the photographic firmament. According to the searching analysis, by Sadakieli Hartmann, of the abilities of this new portraitist and character-delineator — Helmar Lerski, proprietor of the Lerski Studio in Milwaukee, Wisconsin — this chiaroscuro study is a fair example of that artist's method of portrait-lighting. Reference to this, as well as the other seven illustrations by Mr. Lerski, will be found in Mr. Hartmann's very able paper in this issue. Further comment, in this department, is therefore not in order. Data: All eight portraits made in a room, no skylight, the main source of light being a west (side) window, size about 6 x 10 feet; with 8 x 10 New York Studio Outfit and Voigtlander & Son's 14-inch Heliar lens; on Hammer Red Label plates, 8 x 10; developed with pyro; prints, on Artura paper. Additional details:

No. 1, character-study, "Beethoven"; November, 12 m.; stop, F/8; 15 seconds. Page 226.

No. 2, portrait of a young man in lace-collar; November, 2 p.m.; stop, F/6; 15 seconds. Page 231.

No. 3, self-portrait (Helmar Lerski); July, 11 a.m.; stop, F/6; 10 seconds. Page 228.

No. 4, character-study, "The Country-Squire"; March, 1 p.m.; stop, F/6; 8 seconds. Page 235.

No. 5, portrait; January, 10 a.m.; stop, F/8; 15 seconds. Page 236.

No. 6, portrait; May, 3 p.m.; stop, F/8; 12 seconds. Page 237.

No. 7, character-study, "Hamlet"; February, 2 p.m.; stop, F/7; 12 seconds. Page 238.

No. 8, portrait; February, 11 a.m.; stop, F/7; 14 seconds. Page 239.

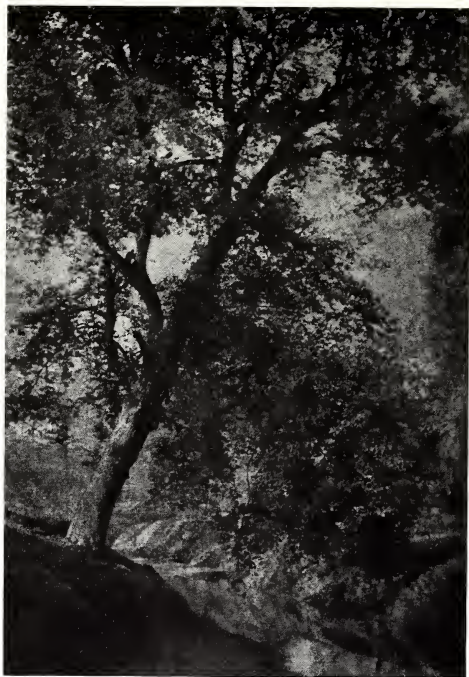
The prints sent by A. H. Blake, illustrating his article on the London Salon, printed in this issue, were without data. Moreover, for comments on these pictures our readers are referred respectfully to Mr. Blake's paper, and the London Letter from the Cadbys. Data regarding prints by American exhibitors have been received, as follows:

"A Quiet Pool," by Dwight A. Davis; September, 5 p.m.; light, good; exposure, sufficient; 8 x 10 camera, plate and print; Smith lens; 18-inch focus; used at full opening; Platinum print. See frontispiece.

"Music," Nancy Ford Cones; October, 1911; 3 p.m.; light good; 5 x 7 Seneca camera; Cooke lens, series II; 8-inch focus; stop, F/8; 3 seconds; Seed 26x; hydrometol; Salon picture was a gum print; Azo D, print for reproduction. Page 218.

"The White Cottage," John Chislett; October, 9 a.m.; medium light sunlight; time of year, when foliage was in brilliant color — red and yellow; 8 x 10 Cramer Inst. Iso; Ortol; Smith lens; 16-inch focus; at 2 1/2-inch aperture; Ideal Filter; 2 seconds; print, Carbon single transfer. Page 213.

"The Harlem River," Arthur Hammond; November,



9.30 A.M.; light, dull; 4 x 5 Adams Reflex; 8½-inch Goerz Anastigmat; stop, F/8; 1/50 second; picture taken from a bridge, slight vibration of which caused slight diffusion; Wellington Anti-Screen; Edinol-hydro; bromide enlargement. Page 221.

"Sunlight and Shadow," C. F. Clarke; February, 3 P.M.; strong sunlight; 3¼ x 5½ Graflex; 7-inch Tessar, 15A; 3 times ray-screen; 1/10 second; Eastman N. C. film; Ortol; carbon transparency; 11 x 14 enlarged negative; carbon print. Page 214.

### Our Monthly Competition

THE last contest was rich in entries which lacked nothing in diversity of interest. Yet, in view of the great variety of trees which may be found throughout this country, the possibilities of selection and treatment have barely been reached, much less exhausted. It might, perhaps, have been wiser to select a certain genus, such as the oak, pine or poplar, as a subject for portrayal, and thus put the resourcefulness of the Guilders to the test, rather than to place no restrictions, whatever, on the choice of subject. Nevertheless, the results were gratifying, in spite of the fact that most of the entries were

near-records embracing nearly every tree indigenous to this continent.

Once again, a Japanese worker carried off the chief trophy—proof that these intensely-artistic people are born lovers of nature, hence natural and logical interpreters of things beautiful, regardless of their means of artistic expression. They are, as yet, exponents of straight photography, and this is greatly to their credit; for it is conceded that an artistic success obtained by direct, simple means is greater than one which is the result of a modifying method.

Kimbay Narusawa, in his successful study, page 242, but faintly differentiates his three highlights—several sections of sky; for, logically, the strongest emphasis should be near the chief source of illumination, viz., at the extreme right. Unfortunately, the halftone failed to render these differences. Otherwise, the picture delights by its soft and sombre shadows. The picture imparts added interest because its design strongly suggests the tunneled section of the popular Swiss pass, the "Axenstrasse," at a point where the openings disclose a view of Lake Uri, with the little town of Flüelen beyond.

A strikingly-novel effect has been produced by P. W.

THE WHITE BIRCH  
HONORABLE MENTION  
TREE-STUDIES  
F. E. BRONSON



Cloud in his "Poplars," page 244. Perhaps too symmetrical in design, with the principal group and its reflection vertically bisecting the picture, and the drooping willow-branches contesting for the mastery, the total impression of picturesqueness seems to outweigh these flaws in the composition, and the outcome is favorable to the picture-lover—a joyful contemplation of a beautiful scene. Data: September; 6:30 P.M.; very dark; Bausch & Lomb R.R. lens; 14½-inch focus; U. S. 128; five seconds; Cramer Inst. Iso; pyro; print, Cyko Professional Buff; M. H. Developer.

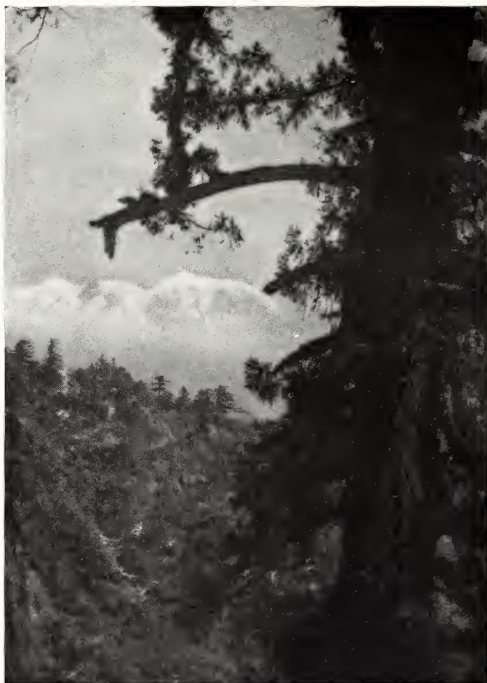
As a tastefully-mounted print of a subject treated with artistic judgment, J. P. Hambly's effort, page 246, is an acquisition to this remarkably-successful contest. The road, in a graceful curve, leads up to and through a handsome group of poplars whose tops are relieved against a noble sky. Of interest, too, is that the picture and its broad border are of the same warm brown tone, effected by interposing a mask in the printing. It forms a rather novel scheme of mounting. Data: August 8, 1912; 11 A.M.; Voigtlander & Son's lens; stop, F/16; one second; Eastman N. C. Film; Hydro-Metol; Print, Cyko Prof. Buff; redeveloped with Eastman's Developer.

One of the most satisfying pictures in this contest is the road through the pines, page 247. The design shows clearness and decision, as well as considerable originality. It will repay careful analysis. In spite of the inquisitive slender tree in the exact center of the view, the perspective—linear and atmospheric—is admirable. The sky breaking through the branches forms the climax of this picture, although in some pictures it mars the composition. Data: August, 6:30 A.M.; Voigtlander & Son's Collinear lens, No. 3A; stop, F/11; one second; Stanley plate; Pyro-soda; Argo print.

A. DuBois displays much originality in his "Catalpas," page 249. The source of light is directly opposite the camera, and silhouetting the group of trees. Ordinarily, such an effect is strikingly incongruous; but here the black trunks and foliage harmonize admirably with their dark surroundings and the interesting foreground.

Data: Aug. 16, 1912; 7 A.M.; sun hazy, no clouds; R.R. lens; 7-inch focus; stop, F/8; ½ second; 8 times color-screen; Standard Orthomom; pyro; print, Prof. Cyko Plat.

The loving spirit and artistic enthusiasm, with which Theodore Eitel performs his task, has earned him an



VIEW FROM MT. WILSON  
HONORABLE MENTION  
TREE-STUDIES  
E. H. WESTON

enviable reputation as an interpreter of the woods and its stately occupants. He has made the Kentucky Beeches as famous as the Waverley Oaks (Waverley, Mass.) and his elegant, almost eloquent, presentations of these beautiful trees have more than once graced the pages of *PHOTO-ERA*. The picture, page 250, fairly illustrates Mr. Eitel's beautiful artistry and technical finish.

Data:  $6\frac{1}{2} \times 8\frac{1}{2}$  Premo camera; Bausch & Lomb Zeiss, Series 7A,  $19\frac{1}{4}$ -inch focus; stop, F/12.5; October, 10 A.M.; sun; 1 second; Seed 26x; pyro; Platinotype.

The Robinsons have scored a ten-strike in their effective, though cheerless, winter-landscape which is filled with poetic suggestion, page 251. The lonely sentinel overlooking the snow-covered valley vividly recalls to the mind Kowalski's celebrated picture, "The Lone Wolf's Vigil." Here, too, the single, isolated tree is the chief object of interest, and has been rendered in a manner at once original and impressive amid desolation.

Data: Light dull, during snow-storm; 3A Kodak; lens at full aperture; Eastman N. C. Film; pyro tank-developer; enlargement from  $3\frac{1}{4} \times 5\frac{1}{2}$  film negative on Eastman Platinotype C paper, by electric light; Nepera developer.

Totally different in character is Edwin Loker's inviting arborial study, page 252, of an unusually pleasing design completely filling its frame. Data: Oct. 17, 1911; 8 A.M.; light fog in distance, sun partly obscured; Zeiss Protar lens;  $7\frac{7}{8}$  inch focus; stop, F/6.3; 10 seconds with five times screen; Cramer Spectrum, enlarged on Rotograph paper; Cramer Pyro Acetone; Contact print on Artura Carbon Green.

As *PHOTO-ERA* welcomes the truly good in photographic art, regardless of the "school" from which it emanates, it recognizes the new phase, as expressed by means of soft-focus lenses. Pictures made with rectilinear or with corrected lenses, in which the image was deliberately thrown out of focus, causing contours and detail entirely to lose their character, are promptly rejected or ignored. F. E. Bronson is one of many who recognize the mellow-working lens as an acquisition, and sends to this contest one of his first efforts along impressionistic lines. "The White Birch," page 253, is the beginning, in these pages, of what promises to be highly-creditable things by this successful pictorialist. The white birch relieved against a background of the same general character of what is immediately behind it, in



HONORABLE MENTION

TREE-STUDIES

JOHN E. PRIOR



this picture, would be able to take care of itself; but the tree at the right, with the percolating sky, acts as an irritant, and, consequently, the composition lacks repose. Indeed, by bisecting the print vertically, two distinct panel-shaped pictures will come into being. The total effect, however, is pleasing in its atmospheric quality. Data: August, 1912; taken during very heavy fog at 6 A.M.; 5 x 7 Polychrome plate; Verito lens; 9-inch focus, at F/5.6; with screen, at four seconds; print, Kruxo Buff.

E. H. Weston draws inspiration for successful pictures from the sublime scenery of his native state — California. Every feature of that glorious region bears colossal dimensions. This is shown in Mr. Weston's spectacular view, page 254. The rugged character of the tree is well brought out, and the sense of great distance is finely suggested. Data: February, 1912; 10 A.M.; sunlight; R.R. lens, using front combination; 8-inch focus; stop, U.S. 256; 15 seconds; pyro-soda; print, enlargement on Rotograph "E"; enlarged with "Verito," diffused-focus lens suggested by Mr. Hammond in PHOTO-ERA.

To continue the jury's variety of selection, attention is called to John E. Prior's charming study, page 255.

The arrangement is very picturesque, with a spontaneously-curving line from the half-hidden boulder, in the immediate foreground, to the summit of the tallest tree, a small tree furnishing the required balance. We wish, however, that the rocky surface in the foreground were less obtrusive as an accessory in the design. Data: July, 1912; 10 A.M.; light clouds; 5 x 7 Korona View-Camera; Smith Semi-Achromatic lens; 11-inch focus; stop, F/8;  $\frac{1}{25}$  second; B. & J. three times light-filter; Standard Ortho.; pyro-soda; Cyko Plat. print.

From an Old Confrère

THE following lines of appreciation were received from our old friend, F. Dundas Todd, founder, editor and publisher of the *Photo-Beacon*:

VICTORIA, B. C., Oct. 2, 1912.

Dear Mr. French: Please change my address on your subscription-list to the above. I greatly enjoy reading PHOTO-ERA.

Faithfully,  
(Signed) F. DUNDAS TODD.



## LONDON LETTER

CARINE AND WILL A. CADBY

FOR the last few years photography in England has been more or less marking time; but with the opening of the Photographic Salon one realizes that it has begun once more to stride ahead. Interest is stirring all around, and this show has attracted a lot of new and original work from British workers as well as from American and Continental ones, which will be rather a surprise to those Cassandras who thought the oil-process had killed pictorial photography. There is a great deal of fresh blood in the Salon, and this younger school is not representative of any one phase of photography, but is peculiarly wide in its range, consequently the walls are startlingly interesting. We are not accustomed, of late years, to see examples of such different schools hung side by side; but at this exhibition there are strong and juicy oils and, just a foot further on, prints with all the delicacy of silver-point drawings. There are, too, a good many color-prints which give still more variety to the walls. As an experiment—and to show what can be done by a mechanical process—these prints are decidedly interesting and valuable; but as art, one supposes, it is not sound. When the subjects are realistic, it is borne in on us that the values are not true; but where just decorative work is attempted, and the subject is purely fanciful, it is much more satisfactory, and there are three exhibits that might have come straight off the cover of that popular German weekly, *Die Jugend*.

One of the younger set who is going ahead is Mr. Bertram Park, the Hon. Secretary of the London Salon. He has some nudes in the exhibition which seem to touch high-water mark for their pictorial qualities. As we are all agreed, the nude is about the most difficult subject the camera can tackle, and those examples shown of late years always seem to have been taken in a very dim light; a convenient darkness has draped the figure and given the photographer the chance to shirk his problem of rendering flesh tones adequately. Mr. Park has not relied on any accommodating darkness, but has looked his problem squarely in the face. His nude subject is light flesh against a light background, and of such wonderful quality as only one process of photography can give. What that is, would be to reveal secrets. It is certainly one of the most attractive and charming things in the exhibition and has a kind of detached spiritual suggestion that, if one were not afraid of being sentimental, one might call soul.

Mr. Park has another nude study, a female figure holding a light straight above her head. The illumination is striking and true, for it comes only from above and quite conveys the impression that it is from the lamp. The darkness of the figure and the strong lighting are suggestive of bronze, and one somehow thinks of a bronze statue. As one may imagine, it makes a very good poster and it is being used outside the gallery for this purpose. Posters printed from it were also fixed up on the district railway as an advertisement of the Salon. Unfortunately, the subject was considered immodest by the railway authorities, and now it is sad to see strips of paper, with an explanation printed on them, pasted over the frames. If only the railway company had come to its philistine decision before all the frames were fixed up, it would have been a saving of expense; but, as it is, the censured picture is bound to be a good advertisement, for naturally it has created a lot of talk, and those who

had never heard of the Photographic Salon before have had their attention called to it now. In spite of this, however, one can but regret the limitations of British prudery.

The competitors for the *Daily Mail* £1,000 prize must have had a rather rough time this August. It is bad enough to have whole days of pouring rain; but when, in between, the temperature is more like that of November, the sea-shore loses its attractions and the photographer all chances to snap happy groups.

Mr. Mortimer must have been to the sea in the very early summer this year, for he has actually secured a bathing-picture. It is a beautiful one, too, very different from those we are accustomed to see. There is distinction in it as well as cleverness and, although his figures are of a fair size, it is more a sea with bathers than bathers in the sea. One cannot imagine Mr. Mortimer letting anything take precedence to his seas. He calls this picture rather appropriately "When the Heart is Young."

One hardly knows what to say of the Royal Photographic Society's Exhibition, now open at the gallery of the Royal Society of British Artists in Suffolk Street, Pall Mall. One might, from the pictorial point of view, damn it with faint praise (and the praise would have to be of the faintest). Or another line might be taken, and a good deal of fun could be poked at some of the photographs hung. And yet it is a show that is likely to interest the ordinary visitor, for there is something of everything on the walls. Careful and intricate X-ray prints, wonderful photographs of the eclipse of the sun last April, color-plates, color-prints, pictorial efforts and many technical successes. Surely this is a long enough list to interest the omnivorous visitor for several hours.

But to return to the pictorial section. A goodly number of the exhibitors (many of them with quite unknown names) seem to have harked back to the days of twenty years ago and H. P. Robinson, and they certainly have not rivalled that "old master" of the craft on his own ground. It is the sort of work that we used to describe as "kiss-mummy," full of sentimentality and generally over enlarged. There are some light photographs of children that have been given places of honor on the walls that their technique certainly does not merit, for it is useless to print a strong negative lightly and expect to get a delicate result.

The color-prints are pictorially quite unconvincing, but interesting from other points of view. The color-plates are well shown, and good specimens of faithful renderings of the colors seen. What a wonderful yet exasperating process it is, and how many of us have given it up in despair for the lack of a satisfactory printing-method!

Altogether the show is likely to be well attended, because of its diversity. There is an interesting program of lantern-lectures to be given all through this month in one of the rooms which is well adapted to the purpose.

The "Salon" and the "Royal" are both being held in galleries not a stone's throw apart, and many persons will, no doubt, visit both. Report has it that country cousins have already found themselves at the "Salon" when they were bent on seeing the X-ray photographs at the "Royal"; but their shillings will not have been wasted, for interest and even amusement is to be found at both shows.

We need hardly apologize for returning again to the article on Print-Criticism in the August number of PHOTO-ERA, for the subject is of general interest. The writer of the article gives a graphic picture of the ideal amateur photographer, full of energy, intelligence, ideas, and devoted to his or her hobby, and then holds us up to

scorn for having depreciated his work! Is it necessary to say that, of course, this is not the grade of print-maker we were discussing? If every amateur in the States, who sends prints to the papers for criticism, is up to Mrs. Clutton's description, then the States are very far ahead of Great Britain in this particular. Any editor would jump at a photograph that showed the baby's "sweet little smile in all its spontaneous merriment," let the background and the lighting be as bad as they like; for if there was any "spontaneous merriment," it could not fail to be of absorbing interest to editors and readers alike. These are not the sort of photographs we are used to on the beginner's pages, and spontaneity is, as a rule, totally lacking. Neither do we grumble at attempts that may be full of faults of every description, so long as they show some slight sign that a brain is behind the camera that made them, never mind how little instructed in photography it may be. It is the print often technically quite possible, but totally devoid of *ideas*, both as to composition, subject, lighting and so forth, that was in our mind as we wrote. It is the sort of print that leads to nothing else, that suggests no further possibilities—the print, in fact, that is not worth public criticism.

We will not argue Mrs. Clutton's contention that the criticism of beginner's prints is the "very backbone" of photographic journalism; but, at the same time, we have a shrewd suspicion that the backbone of all photographic papers must be sought rather in the pages that are devoted to the enterprising makers of photographic materials. Be this as it may, it is an open secret that editors could not provide us with the beautifully and expensively reproduced pictures to which we have grown accustomed at the present modest price charged for photographic papers, were it not for the revenue derived from the advertisements.

## BERLIN LETTER

MAX A. R. BRÜNNER

THE transmission of pictures by telegraph is a German invention the originator of which is Professor Korn of Munich. For years he has been busily engaged in developing this wonderful process and many photographs have already been transferred between Berlin, Munich, Paris, London, and Monte Carlo. This net is now being enlarged. Daily or weekly illustrated papers derive the greatest advantage from it and some prominent publishers are subscribers to the system which we call Fernphotografie (telephotography). The writer attended recently a lecture in Berlin during which Professor Korn, being at Munich, transmitted electrically some photographs to the lecture hall in Berlin where his assistant, Dr. Glatzel, received and projected them upon a screen. Attempts are being made to utilize this invention permanently for various scientific purposes. We are going to transmit weather-diagrams or maps by this method. Experiments between Paris and Berlin have proved that such charts are reproduced very distinctly, the process lasting twelve minutes. Furthermore, trials have been made in laboratories to transmit pictures by wireless telegraphy. This would be of immense importance to airships (and perhaps warships) in transferring notes, sketches and snapshots from a balloon or aeroplane, especially in war-time. There are no great obstacles, but the electrical energy must be increased, as the current ordinarily needed for a wire conduit is not sufficient.

In my last letter I mentioned the Heidelberg exhibition with which was connected a so-called Photographic Day. Among the various lectures held, I should like to make a few statements about the Central League of German Photographic Societies which was the topic of a prominent speaker, Mr. Schlegel, who is its president. When photographic art was in its beginning in the Forties or Fifties, there were no clubs at all. The first one was founded 1863, viz., the Photographic Society of Berlin, which exists still to-day. In the Seventies, six others came into existence, followed by two in the Eighties. We have thus nine clubs during the first 50 years since the invention of photography. During the last decade of the old century eleven clubs were founded, and as many since 1900. More and more we recognize that only through combination success is possible. Thus trials were made to unite several clubs, but unfortunately they all failed. At last the Central-Verband embracing ten clubs, was founded in 1904, which has maintained its position, and to-day thirty clubs belong to it. The presidents are only professional photographers who are absolutely impartial and independent of manufacturers, dealers and the press. The aim of the league is the foundation of separate provincial clubs, which are again divided into sub-departments and sections. The latter have to settle questions of less moment, viz., agreements with the local police, regulating the opening time of studios on week-days and holidays, etc., permission to open a photographic business, and the like. The provincial leagues represent the interests of the combined societies at the governments of the various states, provinces, dukedoms, principalities, etc., while they all are embraced in the Central-League which has to take up the negotiations with the Imperial authorities.

All the clubs have one or more delegates in the Central-League, according to the number of members. A yearly fee of 3 marks is charged, which is very small considering the various advantages obtained. Besides furthering pictorial and artistic development, much attention is paid to charitable work and other social matters. There are funds for members who are near ruin, others for widows of members. Agreements have been made with several insurance companies whereby all members derive extraordinary advantages. One big achievement is the insurance of negatives which was tried in vain for over ten years by single clubs and individuals. The League maintains an information-bureau where free advice is given by competent lawyers. Another office deals with placing assistants in positions. Much has been done to suppress dishonest firms, particularly the "enlargement-swindle," unfair advertisements and impossible offers. Explanations to open the eyes of the public appeared in the daily press and in pamphlets. An office for buying, selling and exchanging used cameras and other outfit, is maintained. A great deal of work is still to be done for the great International Exhibition for Graphic Arts, 1914, to be held in Leipzig, which I mentioned some months ago. Here photography will receive a prominent place. Thus it can be seen of how much use this great society has been. Its efforts recall those of the League of German Amateur-Clubs, of which I spoke several times in former letters.

Germany, it is known, is now visited every year by many foreigners and whole commissions of experts for purposes of study. While I am writing this, the most prominent photographer of Japan, Kotaro Miyanechi, of Tokio, is traveling through the empire in order to visit our large factories, studios and the like. It is his intention to become thoroughly acquainted with the products of our photographic industries, particularly with those that are suitable to be introduced into Japan. At present, American goods are mostly employed there.

# THE CRUCIBLE

A MONTHLY DIGEST OF FACTS FOR PRACTICAL WORKERS

*With Reviews of Foreign Progress and Investigation*

Edited by WILFRED A. FRENCH, Ph. D.

Readers are encouraged to contribute their favorite methods for publication in this department  
Address all such communications to The Crucible, PHOTO-ERA, 383 Boylston Street, Boston

## An Improvement in Gum-Printing

THE gum process, which a few years ago was one of the most popular photographic printing-methods among amateurs in Germany, seems of late to have fallen into comparative oblivion. As a medium for sensitizing the paper quite a number of articles have been used, such as gum-arabic, starch, fish-glue, common glue, arrowroot, dextrine, gelatin, etc., as well as mixtures of some two or more of them. All these substances give a more or less fine-grained print, and coatings of greater or lesser sensitiveness to light, without materially changing the character of the completed print. Gum-arabic, however, has been the chief article employed. A characteristic of the gum-process is its very restricted tone-scale, which doubtless has tended to make it unpopular, and efforts have been made to improve it in this respect. Some time ago Dr. Mallman suggested substituting for the gum-arabic a mixture of gelatin and chloral hydrate. According to the *Photographische Rundschau* this has been further improved by Herr Renger-Patzsch by increasing the proportion of the hydrate employed by Dr. Mallman, by which means very satisfactory results have been obtained. The formula for the colloid is given as:

Water .....	100 ccm.
Chloral-hydrate .....	25 grams
Gelatin .....	20 "

The water and the chloral-hydrate are placed in a wide-mouthed bottle and the gelatin, cut fine, is added and left some time to swell. The level of the contents is marked on the outside of the bottle, which is now placed in a water-bath till the gelatin is melted, and is kept heated for an hour longer. The bottle is then filled with hot water up to the mark and allowed to cool. The gelatin does not become hard again and is now ready to be colored and worked in the same way as a gum-arabic solution. It is claimed that this new colloid shortens the time of exposure very considerably.

## Sulfinol—A New Developer

IN the early part of the present year M. Desalme read a paper before the Société Française de Photographie, describing his studies of various organic compounds and their properties as developing agents for photohaloids. We learn from the *Photographisches Wochenblatt* that the substance he found most useful was amino-oxydiphenylamine, an article manufactured by a firm of Parisian chemists. He has wisely abbreviated the scientific name to simple "Sulfinol."

The new developer is a white powder, only slightly soluble in water, but freely soluble in soda and other alkaline solutions. It is but feebly soluble in alcohol and not at all in ether, chloroform or benzene. The alkaline solution of Sulfinol treated with sodium hypochlorite or hydrogen peroxide gives a very intense violet color

which disappears slowly on addition of sodium sulphite. As a developer it gives well-modulated, soft pictures with very pure whites. It is, therefore, particularly useful for developing bromide papers (enlargements). For this purpose its slowness of action is an advantage. The picture appears in about three minutes and takes about four minutes longer to fully develop. As Sulfinol is strongly affected by potassium bromide, enlargements may be developed for twenty minutes without the whites becoming discolored.

The formula for a developing-solution is as follows:

Water enough to make.....	35 ounces
Sodium sulphite .....	1½ to 2 ounces
Sodium carbonate (dry) .....	1 ounce
Sulfinol .....	3 to 4 drams

The salts are first dissolved in a little water, then the sulfinol is added, and more water is added to bring the quantity up to 35 ounces. The addition of 15 grains of bromide to each 35 ounces gives good results when development is retarded.

For developing negatives a combination with hydroquinone gives strong, well-modulated pictures without excessive contrasts. The following is a good recipe:

Water .....	32 ounces
Sodium sulphite (crystals) .....	1½ ounces
Sodium carbonate .....	1½ ounces
Sulfinol .....	¼ ounce
Hydroquinone.....	¼ ounce

This is also suitable for papers. The developers keep very well, even in partly-filled bottles, and a slight discoloration does not affect the whites. In any event, the addition of a little fresh sulphite will clear the color. Sulfinol does not act injuriously on the skin and does not stain.

## Necessity for Alkali in Developers

THE greater part of the developers of organic origin will not reduce the bromide of silver that has been acted upon by the light except in combination with an alkaline solution. For this reason they are called "alkaline developers." There are some others, such as diamidophenol, or amidol, pyrogallie acid, resorcin, hydroquinone, etc., which will develop the image in neutral and even in slightly-acid solutions; but the presence of some substance of feebly-alkaline reaction is necessary for their regular working. This office is fulfilled by sodium sulphite, which saturates the acid combined with the developer and, at the same time, the hydrobromic acid liberated during development, while the free sulphurous acid is absorbed by the excess of sulphite, forming sodium bisulphite. The addition of a very small quantity of alkali favors and hastens development; but a large quantity provokes fogging and even blackening of the whole of the non-insulated bromide. — *Er.*

# NOTES AND NEWS

Announcements and Reports of Club and Association Meetings, Exhibitions and Conventions are solicited for publication

## Pocket Motion-Picture Camera

HAVE you ever wanted to go around with a pocket camera and be able to take motion-pictures of your favorite sports and activities? The Ernon Camera Shop, 18 West 27th Street, New York City, has endeavored to fill just this want with its Micro-Kino Apparatus. A box a little larger than the ordinary camera contains the whole apparatus for taking pictures and also projecting them. The machine is a masterpiece of finished workmanship and efficiency, and yet at the same time fairly inexpensive. It has attachments which allow of its use in the study of microscopic motions, which makes it invaluable in school-work.

The dealers will be glad to furnish you with complete information if you write for their booklet on the Ernon Micro-Kino Apparatus.

## The Cirkut Method

THE "Cirkut Method" is neatly described in the latest catalog of the Century Camera Division of the Eastman Company just received. The catalog is teeming with examples of the possibilities of this branch of the photographic science which is becoming more and more popular with outdoor-workers who are seeking for the greatest possibilities in panoramic work. The lens-equipment gives great latitude in the size of the image from the same standpoint, due to the various focal lengths available. Two of the outfits can be used for regular photographic work, as well as for panoramas; and the largest size, No. 16, is capable of making a negative as long as twenty feet on a complete 360-degree revolution. Every worker who is making his equipment as complete as possible should write for this latest catalog in the panorama line.

## A Useful Handbook

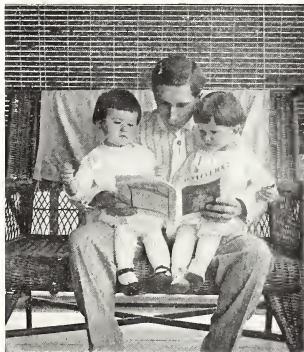
THE "Agfa" people wish us to inform our readers that they have a good many requests for the Agfa Formule Book, and the Agfa Flashlight Book, which they are unable to fill because some of the requests are without a name, while others lack the address. If you think that you are not receiving these books promptly enough, it may be that your request is among this number.

The Berlin Aniline works, 213 Water Street, New York City, like all their products which bear the "Agfa" brand, desire to give the best service possible.

## Exhibition by Photo-Secessionists

At the Montross Art Galleries, 550 Fifth Avenue, New York City, there will be an exhibition tending to show the progress of the art of photography as a medium of personal expression, October 10 to 31 inclusive.

Among those whose prints are expected to be shown: Jeanne E. Bennett, Francesca Bostwick, Alvin L. Coburn, Chas. B. Denny, Edward R. Dickson, Dr. Arnold Genthe, Gertrude Kisebier, Wm. E. Macnoughtan, George H. Seeley, Karl Struss, Augustus Thibaudau, Chas. Vandervelde, Amy Whittemore and Clarence H. White.



INTERESTED

HENRY UHL

A FRIEND sends a print of a charming group of such excellent technique that we publish it herewith. It is interesting to know that the negative was made with an Ernemann camera, pocket-size, this September, at 6 P.M., weak light, seed plate,  $\frac{1}{5}$  second.

## Spokane Camera Club

THE West has again shown its activity in the photographic line, with the formation of "The Spokane Camera Club" in Washington. The preliminary organization was accomplished on August 23, and on September 19 permanent officers were elected as follows: President, H. Romeyn; vice-president, A. R. Fairchild; secretary, D. J. Sheehan; treasurer, V. A. Ulrichs. The organization now numbers 24, and this it is expected will be doubled by the next meeting.

## Enlargement

*Fond Mamma* — "Here's a 'photo' of my little boy when he was a baby, and I want you to make one of him as he is now."

*Photographer* — "But haven't you brought him with you?"

*F. M.* — "No, I thought you could make an enlargement from this." — *Pele Mele.*

## Reduced Price of Ingento Tablets

THE makers of Ingento Tablets inform us that, owing to the reduced cost of manufacture due to a greatly-increased output, the price of Ingento Tablets will now be 25 cents per package, instead of 35 cents as formerly. Ingento Tablets, as is well known, constitute a universal developer — highly efficient alike for plates, films and papers, and extremely economical. Intelligent economy in the use of materials invariably reduces the cost of the finished print.



# Exposure-Guide for November

Calculated to give Full Shadow-detail, at Sea-level, 42° N. Lat.

For altitudes up to 5000 feet no change need be made. From 5000 to 8000 feet take  $\frac{3}{4}$  of time in table. From 8000 to 12000 feet use  $\frac{1}{2}$  of exposure in table.

Exposure for average landscapes with light foreground, river-scenes, light-colored buildings, monuments, snow-scenes with trees in foreground. For use with Class 1 plates, stop F/8 or U. S. 4. For other plates, or stops, see tables.						For other stops multiply by the number in third column		
Hour	Bright Sun	Sun Shining Through Light Clouds	Diffused Light	Dull	Very Dull	F/4	U. S. 1	× 1/4
11 A.M. to 1 P.M.	1/32	1/16	1/8	1/4	1/2	F/5.6	U. S. 2	× 1/2
10-11 A.M. and 1-2 P.M.	1/25	1/12	1/5	1/3	2/3	F/6.3	U. S. 2.4	× 5/8
9-10 A.M. and 2-3 P.M.	1/12*	1/6*	1/3*	2/3*	1*	F/7	U. S. 3	× 3/4
						F/11	U. S. 8	× 2
						F/16	U. S. 16	× 4
						F/22	U. S. 32	× 8
						F/32	U. S. 64	× 16

The exposures given are approximately correct, provided the shutter-speeds are accurately marked. In case the results are not just what you want, use the tables merely as a basis and increase or decrease the exposure to fit the conditions under which one works. Whenever possible keep the shutter-speed uniform and vary the amount of light when necessary by changing the stop.

\*These figures must be increased up to five times if light is inclined to be yellow or red. Latitude 60° N. × 3; 55° × 2; 52° × 2; 30° ×  $\frac{3}{4}$ .

**SUBJECTS.** For other subjects, multiply the exposure for average landscape by the number given for the class of subject.

**1/8 Studies of sky and white clouds.**

**1/4 Open views of sea and sky;** very distant landscapes; studies of rather heavy clouds; sunset- and sunrise-studies.

**1/2 Open landscapes without foreground;** open beach, harbor- and shipping-scenes; yachts under sail; very light-colored objects; studies of dark clouds; snow-scenes with no dark objects; most telephoto subjects outdoors; wooded hills not far distant from lens.

**2 Landscapes with medium foreground;** landscapes in fog or mist; buildings showing both sunny and shady sides; well-lighted street-scenes; persons, animals and moving objects at least thirty feet away from the camera.

**4 Landscapes with heavy foreground;** buildings or trees occupying most of the picture; brook-scenes with heavy foliage; shipping about the docks; red-brick buildings and other dark objects; groups outdoors in the shade.

**8 Portraits outdoors in the shade;** very dark near objects, particularly when the image of the object nearly fills the plate and full shadow-detail is required.

**16 Badly-lighted river-banks,** ravines, to glades and under the trees. **Wood-interiors** not open to sky. **Average indoor-portraits** in well-lighted room, light surroundings.

## Example:

The factors that determine correct exposure are, first, the strength of light; second, the amount of light and dark in the subject; third, speed of plate or film; fourth, the size of diaphragm used. To photograph an *open landscape, without figures*, in Nov., 2 to 3 p.m., bright sunshine, with plate from Class 1, R. R. Lens, stop F/8 (or U. S. 4). In the table look for "hour," and under the column headed "Bright Sunshine," note time of exposure, 1/12 second. If a smaller stop is used, for instance, F/16, then to calculate time of exposure multiply the average time given for the F/8 stop by the number in the third column of "Table for Other Stops," opposite the diaphragm chosen. The number opposite F/16 is 4. Multiply  $1/12 \times 4 = 1/3$ . Hence, exposure will be 1/4 second, approximately.

For other plates consult Plate-Speeds Tables. If a plate from Class 1/2 is used, multiply the time given for average exposure, F/8 Class 1, by the number of the class.  $1/12 \times 1/2 = 1/25$ . Hence, exposure will be 1/25 second.

**PLATES.** When plates other than those in Class I are used, the exposure indicated above must be multiplied by the number given at the head of the class of plates.



# PHOTOGRAPHIC EXHIBITIONS

Information for publication under this heading is solicited

<i>Society or Title and Place</i>	<i>Date</i>	<i>Particulars of</i>
London Salon of Photography, International	Sept. 7 to Oct. 19, 1912	{ Bertram Park, Hon. Sec'y,
One-Man-Show — W. H. Porterfield	October, 1912	{ 5a, Pall Mall, London
Salon of Photographic Art, Ghent, {		{ New York Camera Club
Brussels International Exposition {	April 27, 1913	{ Secretary: P. Lumbosch,
Ninth Ann. Salon. Carnegie Inst., Pittsburg	Nov. 1 to 15, 1912	{ 3, Place Royale, Brussels
Photo-Pictorial Loan-Exhibition {	Nov. 30 to Dec. 10	{ C. C. Taylor, Sec'y, Toledo, O.
Brooklyn Inst. of Arts and Sciences {		{ Richard M. Coit, Sec'y,
		{ Academy of Music Bldg., Brooklyn

## Notes on the Use of Exposure-Meters

For those who wish to use a meter that is accurate in all conditions, we can recommend both the Wynne and Watkins. Both depend on the tinting of a sensitive paper to a standard shade, thus giving the exact actinic value of the light. Full directions for use are given with each outfit and the manipulation is very simple. The only thing to remember is that, being sensitive to atmospheric conditions, the test-papers do not always change to the exact color of the shade-guide. For this

reason the depth of color and not merely the shade itself should be judged. An actinometer or exposure-meter is a very useful adjunct to one's camera outfit, for it is so constructed that it measures the correct time of exposure under different conditions of light, speed of plate and size of stop used.

We are sure the reader cannot do better than to familiarize himself with the practical and lucidly-written article on the use of exposure-meters, by M. D. Miller, expressly written for this magazine. It was printed in full in the January, 1912, issue.

## Plate-Speeds for Exposure-Guide

Class-numbers. No. 1, Photo-Era. No. 2, Wynne. No. 3, Watkins

Class 1/3, P. E. 156, Wy. 350, Wa.  
Lumière Sigma

Class 1/2, P. E. 128, Wy. 250, Wa.

Barnet Super-Speed Ortho  
Ilford Monarch  
Magnet Ortho  
Seed Gilt Edge 30

Class 3/4, P. E. 120, Wy. 200, Wa.

Anso Film, N. C. and Vidil  
Barnet Red Seal  
Defender Vulcan  
Ilford Zenith  
Imperial Flashlight  
Eastman Speed-Film  
Seed Color-Value  
Wellington 'Xtra Speedy

Class 1, P. E. 111, Wy. 180, Wa.

American  
Barnet Extra Rapid  
Barnet Ortho Extra Rapid  
Barnet Studio  
Cramer Crown  
Defender Ortho  
Defender Ortho, N.-H.  
Ensign Film  
Hammer Special Extra Fast  
Imperial Special Sensitive  
Imperial Non-Filter  
Imperial Orthochrome Special  
Sensitive  
Kodak N. C. Film  
Kodoid

Lumière Film and Blue Label  
Magnet

Premo Film Pack  
Seed Gilt Edge 27  
Standard Imperial Portrait  
Standard Polychrome  
Stanley Regular  
Vulcan Film  
Wellington Anti-Screen  
Wellington Film  
Wellington Speedy  
Wellington Iso Speedy

Class 1 1/4, P. E. 90, Wy. 180, Wa.

Cramer Banner X  
Cramer Instantaneous Iso  
Cramer Isonon  
Cramer Spectrum  
Eastman Extra Rapid  
Hammer Extra Fast  
Hammer Extra Fast Ortho  
Hammer Non-Halation  
Hammer Non-Halation Ortho  
Seed 26x  
Seed C. Ortho  
Seed L. Ortho  
Seed Non-Halation  
Seed Non-Halation Ortho  
Standard Extra  
Standard Orthonon

Class 1 1/2, P. E. 84, Wy. 160, Wa.

Cramer Anchor  
Lumière Ortho A  
Lumière Ortho B

Class 2, P. E. 78, Wy. 120 Wa.

Cramer Medium Iso  
Ilford Rapid Chromatic  
Ilford Special Rapid  
Imperial Special Rapid  
Lumière Panchro C

Class 3, P. E. 64, Wy. 90, Wa.

Barnet Medium  
Barnet Ortho Medium  
Hammer Fast  
Seed 23  
Wellington Landscape  
Stanley Commercial  
Ilford Chromatic  
Ilford Empress  
Cramer Trichromatic

Class 5, P. E. 56, Wy. 60, Wa.

Cramer Commercial  
Hammer Slow  
Hammer Slow Ortho  
Wellington Ortho Process

Class 8, P. E. 39, Wy. 30, Wa.

Cramer Slow Iso  
Cramer Slow Iso Non-Halation  
Ilford Ordinary  
Cramer Contrast  
Ilford Halitone  
Seed Process

Class 100, P. E. 11, Wy. 3, Wa.

Lumière Autochrome

# CLASSIFIED ADVERTISING

Thirty Cents per Apage Line. Minimum Four Lines. MONEY MUST ACCOMPANY ALL ORDERS. Forms Close the Fifth of Each Month Preceding the Date of Issue

PHOTO-ERA, 383 BOYLSTON STREET, BOSTON

A BEAUTIFUL LANDSCAPE—painted in oil-colors from one of your own prints, is a work of art, at low cost, alive with interest to you. For full particulars, address, AUGUST DUNA, 138 Zeigler Street, Roxbury, Mass.

AMATEUR PHOTOGRAPHERS—Make money taking portraits. Work for yourself. Be independent. We tell how. Professional secrets, retouching, etc., fully explained. WELLS' STUDIO, East Liverpool, Ohio.

FOR SALE—5 x 7. Camera City View Camera, with 2-focus Triple Convertible Symmetrical Lens, 6 plate-holders, 6 extra lenses, tripod, suit-case carrying-case, focusing-cloth, plate-tank, plate-rack, and 5 doz. Cramer plates; was new in July, 1912, cost \$70.00, will sell for \$35.00, guaranteed in first-class condition. NEWTON-DEWEY PHOTO. Co., Toulon, Ill.

## BRITISH JOURNAL PHOTO ALMANAC 1913

Ready December 10, 1912.

Fifty-second year

Place your order NOW. Edition always sold out early. The "B. J." appeals to the Professional, Amateur, Mauff., and Dealer. Most complete volume of photo. information.

Price: Paper—1,000 pages, \$ .50 Postage, \$ .27

Cloth—1,000 pages, 1.00 Postage, .37

Order from any dealer in photographic materials

General Sales Agents

GEORGE MURPHY, Inc., 57 East Ninth St., New York City

## EXPERT COLORIST

OF

## LANTERN-SLIDES

JULIAN M. COCHRANE, 209 Huntington Ave., Boston, Mass.

## SEMI-ACHROMATIC LENSES

The lens for Artistic Workers in Pictorial Photography

Send for Price-List

## PINKHAM & SMITH COMPANY

288-290 Boylston Street, BOSTON, MASS.

Branch Store—13½ Bromfield Street

75%

## BACK TO YOU

after you have used the goods SIX MONTHS. Send stamp for WILLOUGHBY'S PHOTO BARGAIN LIST explaining

810 Broadway

New York

## GRAFLEX CAMERAS

AND FULL LINE OF PHOTO-SUPPLIES

Old outfits taken in part-payment. Send us 3 cents in stamps for Catalog and Bargain-List

THE GLOCKNER & NEWBY CO.  
169-171 Broadway, New York City

THE WELLCOME PHOTOGRAPHIC EXPOSURE-RECORD AND DIARY, 1912. A complete manual of all printing-processes, developing, intensifying, reducing, etc. Full and extremely helpful treatise on exposure in all conditions, including photography at night, interiors, copying and enlarging. The exposure-calculator makes failure impossible. Postpaid for 25 cents. Regular price, 50 cents. PHOTO-ERA, 383 Boylston St., Boston, Mass.

REQUESTS FOR POSITIONS AS SALESMEN, OPERATORS, etc.; also studios, photographic apparatus, etc., for sale or exchange, cannot be advertised in PHOTO-ERA, unless accompanied by convincing proofs of the ability, character and business-integrity of advertisers unknown to the publisher.

WANTED—Copies of PHOTO-ERA for Apr. and Aug., 1908; Jan., Mar., 1909; Jan. and Aug., 1910; July, 1911. Copies not sent flat and well-packed cannot be accepted. PHOTO-ERA, 383 Boylston St.

## FOR SALE AT GREAT SACRIFICE

The Blake Studio (so-called) opposite Post-office. Oldest established studio in New Hampshire. Has everything for up-to-date work, both indoors and outdoors; with thousands of valuable negatives for reorders. Last inventory showed over \$2,000 worth. I will sell to the right party for less than half. I own building. Rent \$15.00 per month, with room for man and wife to live. Call or address G. W. Smith, 62 Main Street, Littleton, N. H.

## THE BOYD ADJUSTABLE PRINTING-MASK. ALUMINUM

Quickly and easily adjusted to make white borders on various-sized prints. Reduce your pictures to artistic proportions. Used in a 6½ x 8½ Printing-Fram. Price with pad, 75c. For sale by Geo. Murphy, Inc., 57 E. 9th St., N. Y.; Haves & Fagan, 83 Nassau St., N. Y.; The Obig Camera Co., 147 Fulton Street, New York.

## SECOND-HAND LENSES

ALL MAKES AND SIZES

Work just as well as new ones. Send for our bargain-list

St. Louis-Hyatt Photo-Supply Co.

St. Louis, Missouri

## B. F. KEITH'S BIJOU THEATRE

545 Washington Street, Boston, Mass.

Open 9.45 A.M. to 10.30 P.M.

## Motion-Pictures

Of carefully selected subjects, including The Pathé Weekly, Stereopticon-Views of the choicest photographic subjects, are a part of the regular program Musical Numbers, including a One-Act Operetta or Play, will be included in the program until further announcement

JOSEPHINE CLEMENT, Manager

# PHOTO-ERA

The American Journal of Photography

Vol. XXIX

DECEMBER, 1912

No. 6

PUBLISHED MONTHLY BY WILFRED A. FRENCH, 383 BOYLSTON STREET, BOSTON, U. S. A. Entered as Second-Class Matter, June 30, 1908, at the Post-Office, Boston, under the act of March 3, 1879.

## YEARLY SUBSCRIPTION-RATES

United States and Mexico, \$1.50. Canadian postage, 35 cents | Foreign postage, 75 cents extra. Single copies, 20 cents each.  
extra. Single copies, 15 cents each. *Always payable in advance.*

## ADVERTISING-RATES ON APPLICATION

WILFRED A. FRENCH, Ph.D., Editor; RICHARD H. RANGER, Assistant Editor  
KATHERINE BINGHAM, Editor, The Round Robin Guild

Contributions relating to photography in any and all of its branches are solicited and will receive our most careful consideration. While not accepting responsibility for unrequested manuscripts, we will endeavor to return them if not available, provided return-postage is enclosed.

## CONTENTS

### ILLUSTRATIONS

Christmas-Shopping	<i>Madame d'Ora</i>	Cover
Damenbildniss	<i>Madame d'Ora</i>	Frontispiece
Flashlight-Portrait	<i>Morris Burke Parkinson</i>	266
Flashlight-Portrait	<i>Morris Burke Parkinson</i>	267
A Drink of Cider, Flashlight	<i>David Bevan</i>	268
The Family-Pet, Flashlight	<i>D. C. Shoberg</i>	269
The Virtuoso, Flashlight	<i>Louis Schreiber</i>	270
Flashlight-Portrait	<i>Tooles Studio</i>	271
Peonies	<i>E. Louise Marillier</i>	273
The Pines	<i>Ward E. Bryan</i>	277
Parc Monceaux	<i>Wilfred A. French</i>	278
Christmas-Shopping	<i>Madame d'Ora</i>	280
L. Kasimir, Etcher	<i>Madame d'Ora</i>	281
Child-Portrait	<i>Madame d'Ora</i>	282
A Brunette	<i>Madame d'Ora</i>	283
Verschänt	<i>Madame d'Ora</i>	284
Of Former Days	<i>Madame d'Ora</i>	285
The Incoming Tide	<i>H. L. Bradley</i>	286
The Questioned Rembrandt Signature	<i>Photo. Korrespondenz</i>	288
Portrait of Elisabeth Bas Attributed to Rembrandt	<i>Photo. Korrespondenz</i>	289
Detail from a True Rembrandt (1641) Portrait	<i>Photo. Korrespondenz</i>	290
Detail from the Questioned Rembrandt, Bas Portrait	<i>Photo. Korrespondenz</i>	291
Portrait of an Elderly Lady	<i>F. Hanfstaengl</i>	292
Detail from Portrait	<i>Photo. Korrespondenz</i>	293
Detail from a True Ferdinand Bol Portrait	<i>Photo. Korrespondenz</i>	294
Handkerchief from Anso Portrait by Rembrandt	<i>Photo. Korrespondenz</i>	294
Handkerchief of Elisabeth Bas	<i>Photo. Korrespondenz</i>	295
Cats and Kittens	<i>Katherine Bingham</i>	297
Honorable Mention — Bridges	<i>E. S. Harvey</i>	298
First Prize — Bridges	<i>David Bevan</i>	299
Second Prize — Bridges	<i>William H. Zerbe</i>	301
Third Prize — Bridges	<i>Harry G. Phister</i>	302
Honorable Mention — Bridges	<i>C. H. Brown</i>	303
Honorable Mention — Bridges	<i>Alexander Murray</i>	304
Honorable Mention — Bridges	<i>C. I. Hunt</i>	305
Honorable Mention — Bridges	<i>Alice F. Foster</i>	306
Honorable Mention — Bridges	<i>J. H. Field</i>	307
Honorable Mention — Bridges	<i>J. W. Schuler</i>	309

### ARTICLES

At-Home Photography by Flashlight	<i>David J. Cook</i>	265
What a Beginner Ought to Know	<i>E. L. C. Morse</i>	271
American Congress of Photography	<i>Charles F. Townsend</i>	276
Academy in Paris	<i>Emil Schwab</i>	279
The Work of Madame d'Ora	<i>A. H. Blake, M.A.</i>	280
Aquarelle-Printing	<i>Mar. Wilcke</i>	285
Photography in the Service of Painting	<i>W. H. Idzerda</i>	289



DAMENBILDNISS  
MADAME D'ORA



# PHOTO-ERA

The American Journal of Photography

Vol. XXIX

DECEMBER, 1912

No. 6

## At-Home Photography by Flashlight

DAVID J. COOK

"Wanted — respectable, energetic and trustworthy workers to cultivate a field of photography, which, while demanding supreme technical skill and adequate resourcefulness, promises quick and abundant pecuniary profit. Of course, such specialists will equip themselves with the latest and most efficient apparatus of the smokeless type." — *Wilfred A. French.*

**T**IME was, when the mere mention of the flashlight brought out a storm of abuse.

Not so now; the advent of the smokeless flash-machine or, better, perhaps, the "Portable Skylight," has given a new lease of life to one of the most profitable photographic specialties — that of flashlight-work in the home.

In the light of present achievement in flashlight-apparatus, the public can be pardoned for its strong prejudice against the old open flash with its attending dense smoke and disagreeable odor which pervaded the whole house, and the thick deposit of metallic grit and dust on floors and furniture, from burnt powder. Such experiences were anything but pleasant to the housewife. With the advent of the portable skylight, however, not any of these annoyances are present. One can now go into the most refined home and leave it in perfect order — without litter of any kind, smoke or odor. The requisites to such apparatus are: it must be perfectly smokeless and readily allow of emptying. It must be collapsible and of small dimensions, light, portable and so arranged that instant and perfect ignition of the flash-powder take place the moment the bulb is pressed, connecting the flash-pan and shutter. In addition to all these, the light-area is of vital importance. A small, concentrated source of light necessarily requires more powder to properly illuminate the subject or object than does a large source of light; and more powder creates more smoke. Of the many devices for firing the powder, the cap — such as used in the toy-pistol — or old, flint-and-steel principle of ignition, is the best. There is less danger of premature explosion; they are reasonably certain, ready for use almost on the instant, require no priming, presence of fire or flame, spark-coils, batteries or electrical connections of any kind, and are ex-

ceedingly economical. They can be used in many places where the absence of electrical current for a machine so designed would debar the practitioner from a great deal of work.

Of the many flash-powders on the market, preference is for the "slow instantaneous," highly-actinic. The old order was for an extremely fast powder and slow shutter; but the more proficient workers are reversing this, and would rather have a medium fast powder and instantaneous shutter. Better action is thus obtained with absolutely no movement. It is obvious that no one make of powder can be recommended. There is a decided difference, however, and the beginner would be wise to test several makes before making a final selection. This may be easily done as follows: Load the plate-holder with a medium fast plate (any plate listed in class 11¼, PHOTO-ERA Exposure Guide); focus sharply on the subject, using a medium large stop — say F/8; withdraw the slide and expose only one-half of the plate (accomplished by means of the sliding division with which the reversible backs of most view-cameras are provided); make the flash, and again charge the flash-machine with the same number grains of powder as previously used, but of a different make. Now expose the other half of the plate on the remaining portion of the image. Upon development of the plate, positive proof is had which powder is the best — extravagant claims by the manufacturer to the contrary, notwithstanding.

Trusting that from the foregoing a wise choice may be made as to flashlight-equipment, the writer is pleased to draw attention to the first paragraph, by the editor of PHOTO-ERA, prefacing this article: the need of respectable, energetic and trustworthy workers in this field. It is to be regretted that all men practising flashlight-portraiture are not of the highest order in the profession. But, really, whose fault is it? If the best men in the photographic profession give so little time and attention to this field, is it any wonder that the itinerant,





FLASHLIGHT-PORTRAIT

MORRIS BURKE PARKINSON

ever on the alert for the dollars, gives this branch of photography an unsavory reputation? It is time that the professional photographers took heed of their opportunities; for, as yet, portraiture by flashlight is comparatively a new field. The progressive practitioner must realize that it is a "good thing," meeting, as it does, that ever-present demand for "something new." The photographer who continues to neglect this field is bound to lose prestige and patronage.

At-home photography is becoming fashionable with the elite, and, with the superior flashlight-equipment, now obtainable, and our greater technical skill, it will be but a short time when as many flashlight-portraits are taken in the home as are now made in the studio, and which will compare favorably in finish and in other respects with the best professional productions.

No handicap exists for the flashlight-worker. He is not restricted as to location or territory. His studio is where he happens to be. He is virtually independent and can arrange his time and make engagements to suit his convenience, by day or night, whenever and wherever it pleases him or his customer—in the home, office, store or workshop. While very beautiful effects may be obtained in the home, by daylight alone, preference is given to the portable skylight (flashlight). It is quicker, ensures critical definition and permits stopping down, thus yielding greater depth in the picture. It also eliminates that annoying factor — exposure. By the aid of flashlight one has greater latitude and scope as to selection of place for the sitting, as many effects not otherwise possible may be obtained by stairway, fireplace, alcove, desk, piano



FLASHLIGHT-PORTRAIT

MORRIS BURKE PARKINSON

and doorway, and of social functions of an evening. Pictures of "Pipe-Dreams," "Smoke-Pictures" and "Firelight-Effects" may also be easily made. Just a few puffs of smoke is all that is necessary—the flash catches the picture perfectly.

When called to the home, make yourself master of the situation. Be gentlemanly. Strive to please with bold ideas, not usually thought of. Watch your subject closely—the keynote to your composition is within your grasp. Inspire confidence, and you may have a free field for the display of your talents. In working with children, give full attention to them and not to the parents. Show them how the apparatus works, and get them thoroughly acquainted. By firing a cap or two, you will leave pleasant memories of the "jolly man with the fireworks."

Arrange the setting and focus the camera, and have all ready so as not to tire your subjects unnecessarily. When the exposure is made, allow them perfect liberty. In short, play with them as another child might, but be ever on your guard and about your business getting pictures. Try to secure as many valuable remembrances of child-life as possible, and be liberal with your plates. Pictures which show their ability, sharpness and "cuteness" are particularly desirable; and remember that what applies to little children applies, in a great measure, to the grown-ups, as well. After all, adults are but children at heart. If our interpretation of the life and character of our subject is pleasing, you may be sure other commissions will follow; as friends will admire, and want their pictures taken in a like manner. One



A DRINK OF CIDER

FLASHLIGHT

DAVID BEVAN

should make it an unbreakable rule never to let an indifferent or unsatisfactory piece of work leave his hands. Profit by the large commercial concerns who advertise "your money's worth or your money back, and no questions asked." Success in flashlight-photography, as in studio-work or anything else, depends in a large measure upon the spoken word, whether or not it is in your favor. A good word spoken to a friend about your work is the best possible publicity, and it is like an endless chain — there is no end to the good it may do you. For the highest success, however, good work should be backed up by high-class advertising. None but the best of printing, the finest stationery and highest-class announcements should be used, and all advertising sent out under seal should carry a two-cent stamp. Do not be niggardly in the matter of postage and thereby defeat the very ends sought. A booklet which calls attention to flashlight-work and contains illustrations, in halftone, of "cunning" baby-pictures, charming misses and attractive home groups; weddings, dinner-parties and other social functions, not forgetting some splendid pictures of manly men, in the office or spending an evening at home, at their work, with nicely-worded suggestions, will be of inestimable value as a business-builder. If not all the desirable persons in the community are your patrons, and you desire to broaden

your field, then selected lists of names may be obtained from high-class caterers, grocers, milkmen, jewelers, etc., and from the lodge, church or telephone directories, which, if properly used, will bring results. When your trade is established, maintain a "waiting-list," as do workers in other professions. Record your engagements, and, with the possible exception of special social functions where immediate attention is demanded, give the customer a date when you will be at perfect liberty and can give him your undivided attention. This allows everything to be put in readiness and gives ample time to think things over, with the result that the sitting must seldom be made over. This arrangement also allows the photographer more liberty of thought and expression. Better results are obtained and a more favorable impression given. A successful man, in any business, is always in demand; and if you can truthfully tell a customer that such dates are taken, it will not be long before it becomes public that, if a sitting is desired of Mr. Busyman, an engagement must be made days ahead.

In working the flash, place the machine as near to the subject as possible, as low down, and tilted as far over, as the field of the lens will allow. Working in this manner, but a very small charge of powder is required. The lighting is soft and round, and no reflector is needed.



THE FAMILY-PET

FLASHLIGHT

D. C. SHOBERG

One should consider the flashlight a skylight, as, indeed, it is — a portable skylight — and should be operated accordingly; only in flashlight, the light is brought to the subject instead of the subject placed in the right relation to the skylight, as in studio-practice. If one is master, then, of daylight, it is a foregone conclusion he will be a success with flashlight. Flashlight must not be considered faultless, however, to make up for shortcomings and lack of technical skill of the worker. It is but a lifeless tool, controlled entirely by the conditions existing or created and maintained by the direction of the one calling them into active power. It will act differently under different conditions, but always the same under identical conditions. This is one of its greatest factors, and the secret of success in flashlight-work. The variable factor — daylight — is done away with, and we have to consider only such constant factors as lens-aperture and plate-speeds. If one is without studio-training or has little knowledge of lighting-conditions, much may be learned, and mastery of the flashlight accomplished, by practice of the following experiments: Go to a darkened room with your subject, take a lighted candle, lamp or other single luminary, and, after seating the one you are experimenting with, place the light directly above his head and note the deep-set cavernous

eyes, high, prominent cheek-bones, and dense, perpendicular shadows from nose and chin. Next, place the light directly to one side of his face and note that one-half of it is virtually in eclipse and presents a wedged appearance. Next, place the light directly in front of his face and note the flat, dish-shaped appearance of the face, all features equally illuminated without prominence — spiritless and dead. Now place the light at a 45° angle to the top, side and front of his face, and note the wonderful transformation. All is roundness, animation and life. Features are given due prominence, and we have a perfect whole. For further explanation on lighting the attention of the worker is directed to that part of the writer's article on "Home-Portraiture," which appeared in the October number of PHOTO-ERA.

Regarding exposure, or rather the amount of powder to be used, at different distances from the subject, elevation, etc., and size of lens-daphragm, speed of plate, etc., there need be little difficulty. First, determine the least possible amount of powder which will give a printable negative upon using a normal developer (the formula recommended by the manufacturer of that particular plate used). The lens should be at full opening, a medium-fast plate used, the flash-machine placed as heretofore explained —



THE VIRTUOSO

FLASHLIGHT

Copyright, 1912, LOUIS SCHREIBER

as close to, as low down, and tilted as far over, the subject, as the field of the lens will allow. The general surroundings, walls, ceiling, etc., should be light in tone (in a high key). Once the minimum amount of powder is ascertained, under these conditions, the rest is merely a matter of mathematics, bearing in mind the relative sensitiveness of plates as given in PHOTO-ERA Exposure Guide, the relative speed of the lens, at different light-openings, also the law of light-intensities, at different distances: "The strength of light decreases inversely as the square of the distance." That is to say — if ten grains of a certain flash-powder produce a normal negative six feet distant from the subject, it will take forty grains of powder, of the same make, at a distance of twelve feet.

This we get by the following calculations: Our first distance, at which ten grains are effective, is six feet; at twelve feet distance the ratio will be as the squares of the distances, or  $12 \times 12$  divided by  $6 \times 6$ , which equals 4. That is, the effectiveness of light decreases as the square of the distance: the distance has been doubled; therefore four times the amount of powder must be taken. Multiplying, therefore, our original

ten grains, which worked at the six-foot distance, by four, we have forty grains. However, this is assuming that the walls, ceiling and general surroundings are in a high key (light in tone) or nearly so, reflecting almost all the light. If, however, the general surroundings are medium in tone, so that the light is only about 70 per cent effective, we will have to have enough powder to make up the hundred per cent. That is, for the six-foot distance, we would use  $100/70$  of 10 grains, which gives about 14 grains; or for the twelve-foot distance,  $100/70$  of 40 grains, which is about 57 grains. Now, if the general surroundings are *very* dark in tone, so that the light is only about 60 per cent effective, we must make up the hundred per cent by taking  $100/60$  of 10 grains in the 6-foot case, which gives about 17 grains; or  $100/60$  of 40 grains, in the 12-foot case, which gives about 67 grains.

With a little calculation, therefore, underexposures are an unknown quantity, and our negatives will show an astonishing degree of uniformity, not thought possible by the old, haphazard system; and the practice of portraiture by flashlight becomes a delightful, as well as a profitable, occupation.





FLASHLIGHT-PORTRAIT

TOWLES STUDIO

## What a Beginner Ought to Know

E. L. C. MORSE

**S**PRING and early summer seem to be the season when most beginners catch the fever sometimes called "cameritis," although many yield to the spell of the popular maxim, "Do it now." Unless well advised, the amateur is apt to plunge blindly ahead and waste time, money and energy, only to find later that he has accomplished little or nothing profitable.

When a wise man embarks in any new enterprise, whether for business or pleasure, he endeavors to look the ground over first with a view to learning whither he is going, how he is going to reach his object and, above all, when he is ready to take advice from those who have

undergone similar experiences. Photography is a pretty large field and a man may go into it as far as he likes; he may pause on the outskirts, or he may devote his life to it; he may be content to make a few record-pictures, or he may discover that it satisfies and brings out an innate, but previously inarticulate, artistic taste. No man really knows what he can do until he tries. But, at the same time, actual experience is not entirely necessary in order to learn some things; one can learn the location of quicksand without stepping into it.

There is a certain regular and orderly sequence in the art, and one thing leads to and depends on another. Certain technicalities must

be mastered first; one must walk before one can run. The tools of the craft are simple and not very expensive — at least for ordinary purposes. As the student progresses, he can discover for himself what phase of photography suits him best — or least. Assuming that the reader is interested in photography and has — or thinks he has — a taste for pictorial matters, the writer offers a few suggestions.

The first piece of advice is to join a good camera club, if possible, to subscribe to some good photographic journals and to read a good treatise on the art. Joining a club, of course, depends much on one's locality; but camera journals can be had anywhere within the limits of the Postal Union. Avoiding invidious comparisons, the writer would suggest PHOTO-ERA, published in Boston; *American Photographer*, published in Boston; *Camera Craft*, published in San Francisco; *The Camera*, published in Philadelphia, and, if one is not prejudiced against things British, the *Amateur Photographer*, or *Photography and Focus*, both published in London. For a general, all-around treatise covering the field pretty thoroughly, the amateur is referred to either Watkins' *Photography* (Van Nostrand), or to Child Bayley's *Complete Photographer* (McClure, Phillips & Co.). The former touches chiefly the scientific and the latter the artistic side of the art. The little brochures of the Photo-Miniature Series (Tennant & Ward) are invaluable for special subjects.

The variety of equipment by way of types of cameras offered to the beginner is embarrassing and delusive. Beginning with the dinky little box-form with a toy-lens and infantile shutter one may go up the scale to the reflex — mirror-style — with a fast anastigmat and a roller-blind, focal-plane, shutter. The amateur is advised to slum at first both extremes. Under exceptional conditions of light and subject, rather fair pictures can be taken with a dollar-camera; but to do so, presupposes an amount of skill which the beginner does not possess. A moderate-priced, quarter-plate or 4 x 5 mirror-camera, focusing and provided with an F/8 lens and a shutter with speeds T., B., 1,  $\frac{1}{2}$ ,  $\frac{1}{5}$ ,  $\frac{1}{10}$ ,  $\frac{1}{25}$ ,  $\frac{1}{50}$  and  $\frac{1}{100}$  would be just the thing for the average amateur. Unfortunately some of our manufacturers can't see it in that light. Things being as they are, the amateur is advised to begin with a medium-priced camera fitted with a shutter giving speeds, say T., B., 1,  $\frac{1}{2}$ ,  $\frac{1}{5}$ ,  $\frac{1}{10}$ ,  $\frac{1}{25}$  and  $\frac{1}{50}$  and a rapid rectilinear lens, F/8. The last three speeds are for snapshots; for the rest the camera must be steadied or supported on something firmer than the human body. The

fast lens and shutter may come later, as needed.

In selecting a camera, the beginner should always bear in mind what the primary purpose of a camera is, and not allow himself to be misled by finish, color or glitter. The camera is a contrivance for admitting light to a film or plate in controllable quantities through a lens and excluding light from the plate or film in other places. Hence the bellows must be absolutely light-tight. In the next place the film or plate must be absolutely parallel with the lens-board and must occupy the exact position of the ground-glass, otherwise distortion ensues. The lens-board or front must be parallel with the ground-glass and must be reasonably rigid. A wobbly lens-front is an abomination. In buying a camera, especially a second-hand one, always try the lens-front; if unstable, reject it.

As regards size of camera, the writer prefers a quarter-plate ( $3\frac{1}{4} \times 4\frac{1}{4}$  inches) for a hand-camera that is to be carried about on trips, vacations and excursions. The 5 x 7 is too bulky and in this country, at least, our smaller cameras are either too limited in range or too expensive. A double extension camera is useful if one wants pictures on a larger scale — and has a convertible lens such as most rectilinears are.

The focusing-scale is generally reasonably accurate for the lens originally furnished on the camera. If another lens is bought, one can make a new scale by focusing on the ground-glass for different distances and marking the scale accordingly.

Every amateur in beginning photography has to decide for himself the vexed question "Which shall I use, films or plates?" A 4-inch or  $3\frac{1}{4}$ -inch film of six or twelve exposures undoubtedly is easier to carry in one's pocket than corresponding double plate-holders. But the films cost about twice as much as plates and are less convenient to develop for particular effects. The film camera has a cubic bulk equal to or slightly larger than the corresponding plate-camera owing to the space for the two spools. The inconvenience of bulk in plate-holders, to be carried in the pocket, disappears in the small plate-cameras in vogue in the British and German markets, and the film pack, coming more and more into use, combines many of the advantages of plates and films. In traveling, films are undoubtedly more convenient to carry. In home-portrait work, in enlargements, in lantern-slide work, in copying and in neighborhood work, plates are more convenient.

For development shall I use a tank or not? That depends on you. Much has been written on the subject, and in the discussion unnecessary heat has been displayed by the advocates of the



PEONIES

E. LOUISE MARILLIER

two systems. But perhaps the truth of the matter may be summed up as follows: There is nothing mysterious about the operation of a tank. Any light-tight contrivance would do just as well. Given the same developer and temperature, identical results can be achieved in a tray in a darkroom. There are occasions when variety of subject and variety of effect aimed at require longer or shorter time of development than normal; these results cannot be obtained in the negative by identical times of development. In using a plate-tank, a darkroom is necessary at the beginning and the end of the process. The tank must be inverted every five minutes for twenty or thirty minutes. Which had you rather do: sit outside of a darkroom with your eye on the clock and reverse a tank, or stay inside of a darkroom and see your pictures come up? Likewise regarding films: Which had you rather do: turn a crank outside or see-saw a roll inside a darkroom? Pay your money and take your choice.

The puzzled novice may here ask: If I don't use the tank-system, how am I to know when my negatives are "done"?

Well, if you have no friend to show you, one way would be to expose a roll (using proper exposure, of which anon) and send it to the manufacturer for development. Then take a print on printing-out-paper (being simplest) and note which negative gives best detail and gradations. Then take that negative into the darkroom, wet it so it looks just like a freshly-developed negative and use that as a guide for development. With plates, film packs and cut films, the Watkins' system of factorial development is very satisfactory as a rule.

The idea of a darkroom is often a bugbear to the novice; but there is no good reason why it should be. A bath-room with a few boards over the bath tub and a couple of blankets held by glass-headed pins over the window, serves very well. Any old lumber-room or store-room will do just about as well, if one can rig up a sink and pail. If you have electricity in the house, you can splice a cord to your electric light and have a shaded red bulb, which must be non-actinic, attached to the ceiling. This will give you a safe light for general operations. You can put another white light in a box with

a piece of properly-colored glass, or one protected by a suitable fabric — for a developing-light. For a developer, one can take the convenient M. Q. tubes or, for instance, the liquid Rodinal or Azol developer. They are cheap, handy and efficient. Master one kind of developer before taking up others.

But, after all, it makes no difference what camera, lens, shutter or other apparatus one has, the deciding factor in making negatives is the question of exposure. A skilful operator can juggle with a negative to a certain extent and the quality of the printing-paper may make amends to some degree, but it is generally hardly worth while. A minute's care in determining exposure will obviate an hour's manipulation afterwards.

There are for the amateur two methods of determining exposure. One is by tables and the other is by meter. By the first method the speed of the emulsion is taken, the actinic power of the light, and the character of the subject. From these factors the correct exposure is calculated quite easily. With a meter, one notes the time necessary to darken a piece of sensitive paper to a standard hue; then, taking into consideration the speed of the emulsion, the meter gives you the right exposure. The meter is more reliable for pictures taken near sunset, at dawn and in the shade. On the other hand, many persons have difficulty in matching the hue of the meter paper to standard. Reasonable care with either method will yield a larger number of good negatives, than will mere guesswork.

So much for the mechanical manipulation of a negative. Almost anyone with ordinary common sense can produce a technically-good negative by following directions. And the same is true as to printing-processes. Gaslight-paper comes in so many kinds that almost any negative can be coaxed into producing something presentable. And in some printing-out (daylight) papers one need not bother about chemicals: they are in the paper already. But the whole difference between a bungler and an artist lies in the comprehension of what is known as Composition, or how the various objects to be photographed are grouped and arranged.

Many large books have been written on "Composition," and it is not the intention of the writer to undertake to summarize them in one article. But, judging from prints criticized in the photographic periodicals enumerated above, the chief and most flagrant fault of the novice is to neglect his background. He will, for example, take a really good likeness of his grandmother sitting on the back porch. His attention is concen-

trated on the dear old lady. He forgets that back of her is a hideous brick wall. The lens does not concentrate its attention on any one thing; it sees all things impartially if they are within its range of vision. The result is that the novice has a picture of the old lady and a clear, accurate picture of the brick wall, and the face of the lady and the face of the brick wall compete for the observer's attention. Or, suppose that sister Alice is playing with the old dog and the pups. The pose is exquisite, and you have a charming subject. She has one fat, pudgy dog in her arms, the old dog is looking up appealingly and yet trustfully. The rest of the pups are tumbling over each other at her feet. But when the photograph comes out, you find that you have forgotten that horrid, wooden fence, every paling of which is staring at you and spoils the picture. If you had moved a few feet to the left, you might have shown those grape-vines climbing the shrubbery, and you would have had an harmonious and unobtrusive background.

Another common fault is a multiplicity of attractions in the same print. For example: there goes old Judge Harris down the street, a fine, handsome gentleman of the old school, well worthy any artist's attention. But when your picture comes out, you find that you have overlooked an auto going by, a dog in the foreground, and a housemaid sweeping the porch at the right. What do you want to show: judge, auto, dog or housemaid? Nobody can tell from the picture. If you want to show the judge, select a combination where the judge is the one central theme, and let all the rest simply come in as accessories that harmonize, but do not compete, with the interest pertaining to the judge. Tell only one story at a time, and remember that the function of a background is to keep back, and not to come forward for recognition.

\* \* \* \* \*

Assuming that the amateur has learned to make good negatives and has taken off fairly presentable prints from them, the question next arises: What shall he do with them?

Well, some very wise men have been known to soak their plates in hot water and use the glass for hot-bed frames in the garden. Films, it has been discovered, make excellent kindling-material for starting fires in the grates, particularly in chilly days of spring and autumn. Others, less severely practical and more ambitious, make lantern-slides or enlarged prints in bromide, platinum, carbon or ozobrome, bromoil, pigmoil, etc.

Making lantern-slides is a fascinating and not

very difficult pastime. One may buy a lantern, or make one if handy at tools. Slides may be made by contact or by camera. The former is simpler, but the latter admits of manipulations otherwise unattainable. Coloring slides allows indefinite exercise of good taste—and, incidentally, of a tremendous amount of bad taste. There are colored slides that are a “thing of beauty and a joy forever”—and there are colored slides that ought to be publicly burned, and the “artist” ducked in a horse-pond. One may use oil or dyes—for coloring lantern-slides, of course. The oil-process seems the more difficult; but, once mastered, it is said to be capable of better effects. All this leads into the question of color which cannot be taught by books. The best way to see if your color is good is to try your slides out at home. All that is really necessary to buy is, first, a pair of condensing-lenses mounted, costing about five dollars. A 100-candle power electric lamp will throw the image on a sheet plainly enough for home-purposes. An auto lamp, using calcium carbide or compressed gas, will serve admirably for an illuminant. If one has a taste for that sort of thing, illustrated lectures can be given—gratuitously—at church or lodge entertainments or “uplift” gatherings. While, if one has really good stuff and can talk, an honest penny can be turned by lectures before more serious audiences.

On the other hand, a good, timely print on glossy paper sent to a newspaper may bring in money. Artistic work in such cases is generally wasted; it must be timely and of popular interest. Something in the line of murders, dog-fights, defalcations, scandals, elopements or suicides will often pass muster. Readers of one-cent papers want their news “spicy,” whether true or not. Other amateurs, properly classed as semi-professionals, go about sizing up residential sections and take orders for views of houses and grounds, which, in good carbon-prints, will often bring in a respectable sum of money. In the country, particularly, a colored enlargement of a photographic portrait will sell readily.

Bromide enlargements offer no great difficulty; they may be made by any amateur who possesses common sense, and ability to follow directions. The camera that took the picture will do the work, if one does not care to use the collapsible boxes on the market, a darkroom and some large trays being about all that is necessary in the way of equipment.

If the amateur has learned how to make a good negative; how to make a good print on gaslight or daylight paper; how to make lantern-slides; how to make bromide enlargements and carbons—and still sighs for new worlds to

conquer, let him try bromoil. The peculiarity of bromoil is the amount of “control” possible; and that means the opportunities to make or spoil a picture tenfold. One may make a background retreat or advance; subdue or emphasize a foreground; intensify or reduce the middle distance, and place accents where one wishes. It is the quintessence of the science of light and shade: chiaroscuro. It is the acme of photography. It is Art, with a big A.

The road to photography may be long or short, wide or narrow, just as one wishes. It may end in a blind alley, or it may open up endless vistas of beauty and refreshment. It may be a mere passing hobby, or it may be a consolation, an inspiration, a new interpretation of life.

The man who is content to gad about, snapping promiscuously at whatever comes in front of his camera, and who has his developing and printing done for him, undoubtedly gets some pleasure out of it; but he learns nothing and soon tires of his new toy.

Others find delight in mastering the art—and it is an art—of developing a negative and getting a technically-good print. But they, too, tire in time, unless they advance to other fields.

But the man who masters the technique of his art, and uses his art to interpret Nature as she appears to him in her varying moods; he is the man that gets the most out of photography. He begins to see in a new light things that he has been looking at for years and yet has never seen. He feels the artistic, creative instinct arising within him, and he strives to interpret to others, through his art, those feelings and sentiments. The elm-tree beside the cottage on the shore of the lake seen in the gray mist of dawn; in the glare of noonday; in the soft dusk of twilight; in January with the wild winter-winds sweeping the swirling snow, or in the shimmering heat of July; in April while the tender leaves are just sprouting, or in bleak November as those same leaves fall in graceful circles to the tawny sands below—can he catch, interpret and fix in permanent form those wayward and ever changing moods of Nature? He tries and fails, but tries again and, perhaps, succeeds at last. But at each trial and failure he has come closer and closer, and understands more and more intimately the handwork of the Creator: he sees God through God's works. Articulate or not, he is an artist, an interpreter of beauty to mankind. And, whether rich or poor, magnate or industrial serf, he has within him, secure from the turmoil, stress and strain of modern life, an inner kingdom of the soul where he revels in fancy free and where no unbidden guest may intrude.



# The American Congress of Photography

CHARLES F. TOWNSEND, President-elect of the P. A. of A.

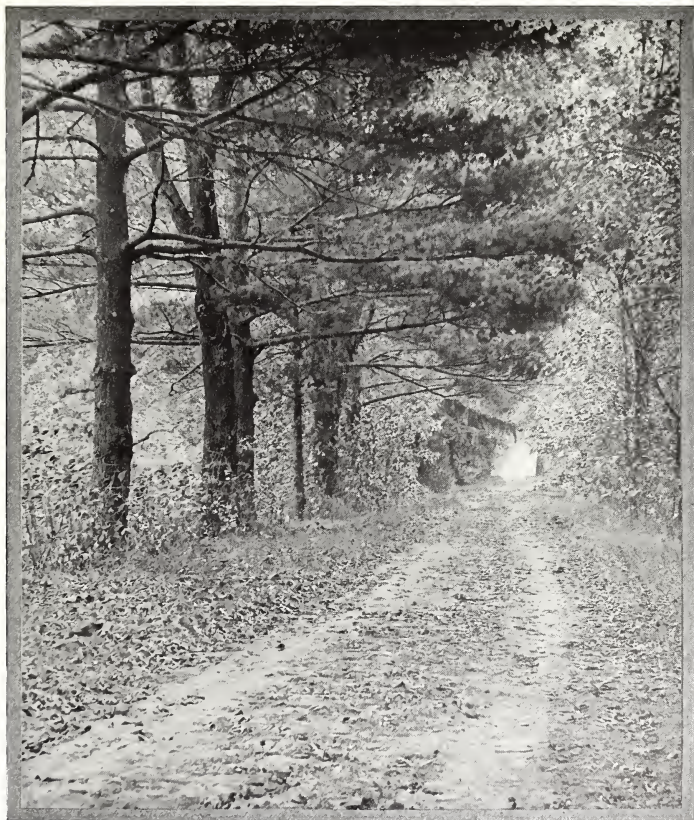
THE American Congress of Photography is a representative body of delegates consisting of two professional photographers from every state and province in North America, elected or appointed by the various state-associations or societies. It was born in Rochester, N. Y., 1909. It is the first and most important auxiliary of the Photographers' Association of America, organized for the purpose of relieving the association, when in convention assembled, of the monotonous routine of business. Many hours were formerly sacrificed in disposing of the business-affairs of the association that are now referred back to the Congress of Photography. It was organized during the presidency of Frank Barrows, who acted as the first chairman. G. W. Harris was the second chairman, at the Milwaukee Convention; Ben Larrimer the third, at St. Paul; and Charles F. Townsend, the fourth and last chairman, officiated at the Philadelphia Convention.

To state definitely what the Congress has accomplished would be a difficult task, although those who have had the responsibility are to be congratulated on the fact that it is still the live wire of the P. A. of A., and that interest in it is growing yearly. The objectionable per capita tax has undoubtedly delayed the forward movement considerably, as a number of the leading state organizations have refused to affiliate on account of it. Fortunately, it was voted to discontinue this tax at the Philadelphia meeting. Manley W. Tyree, first vice-president elect of the P. A. of A., will act as chairman at the Kansas City Convention in 1913. He is particularly qualified to serve in this capacity, as he has been secretary of the Congress for the past two years. The three important steps taken up to date are as follows: First, organization (1909-1910); Second, Amendment to constitution, providing for a dividing line which makes it necessary to hold conventions yearly, alternating from east to west, giving the fraternity in all sections of America an opportunity to attend a convention every two years at a minimum railway expense (1911); Third, Revision of constitutions, disposing of per capita tax. Change of basis of representation (1912). Under the revised constitution no change can be made with reference to the dividing line in the next five years. Pessimistic members of the association declare the Congress unnecessary, believing the work which it accomplishes could be done as well in

the convention business-meeting. Experience has shown, however, that this is not possible. Many photographers with splendid ideas are reticent about expressing them in so large a body of people, and the consequence is that those who are less timid control the convention. This alone justifies the existence of the Congress, as it makes a splendid place to discuss important questions which arise from year to year. The fact that the constitution and by-laws were in anything but a satisfactory condition, when the Congress was organized, is sufficient evidence that it was necessary to provide a remedy, in some way, and the Congress seems to be the most practical means to accomplish this.

Those most familiar with the situation feel that, if one forward step can be made each year, much good will be derived to the association through its efforts. It is hoped that at its next session, the Congress will settle the paid-secretary question; also that it will provide a circulating exhibit under the management of a paid representative, who will travel over the entire country with this display. The tour should include the cities and towns whose photographers are sufficiently interested to participate in a movement which will materially benefit the standing of the fraternity, as well as create a greater demand for the better class of portraits by photography. It should also tend to educate the general public to an appreciation of a higher artistic standard in photographic work.

Let us, then, unite in the idea of a Congress of Photography, to assist those who are interested in it; and let those who are fortunate enough to be appointed as delegates from a state or province feel that they are enjoying the highest honor that is in the power of any organization to bestow. The delegates, thus appointed, should devote some of their time and thought in introducing something that will be of benefit to the profession as well as bringing forth ideas that will materially increase our business and profits as a whole, bearing in mind the old adage, "In unity there is strength." And, lastly, when such ideas present themselves, let the delegate take time to write to one of the officers so that they may be introduced in regular form, and be properly brought before the American Congress of Photography. Surely, any movement which has for its object the welfare of the professional photographer is deserving of support.



THE PINES

WARD E. BRYAN

## The Sight of Retouchers

**T**HERE seems to be a general idea that retouching, if practised fairly continuously, is detrimental to the eyesight of the worker, and under ordinary conditions it undoubtedly is. The young retoucher, with the accommodation muscles of his eye unstrained and elastic, at first scorns all aids to vision, but very soon finds that his sight becomes easily

fatigued, spectacles of increasing power are found necessary, and, at last, we find him with spectacles plus a reading glass. Very much of this trouble would be obviated if properly-adjusted spectacles, suitable only to the special purpose, were adopted from the first. The optician or oculist should clearly understand that the glasses are not wanted for ordinary



PARC MONCEAUX

Copyright, 1905, WILFRED A. FRENCH



reading or work, but for fine definition at a special distance. He would then arrange not only for the focus of the eye to be, if we may so call it, "fixed" for that near point without taxing the muscles, but he would also take care that by a judicious decentering of the lenses the optic axes converged to the point also without strain. The arrangement of the desk and the illumination of the negative have an important bearing on this matter. It is very common to find a badly-screened desk compensated for by an ordinary looking-glass reflector. Except for very thick, muddy negatives, this is the worst possible

arrangement, and, as it is almost equivalent to staring at the sky itself, must lead to eyetrouble.

As an example of what to avoid, we can instance the nicely-polished mahogany desk at which many photographers expect the receptionist to fill up her time. It usually has no merit but sightliness. Some retouchers make a practice of using a pale blue glass when working with artificial light: this makes the light appear cooler to the eye and nearer in color to daylight, but its real value is exceedingly doubtful.

—*The British Journal*.

## Arcady in Paris

EMIL SCHWAB

**A**MONG the many delightful beauty-spots of fascinating Paris, that entitled the Parc Monceaux has particularly-alluring loveliness: indeed, Murray styles it "the most charming, well-kept and picturesque garden" of the Gallic metropolis. It is situated near the Boulevard Malesherbes, and is most easily approached from the Arc de l'Etoile through the Avenue Hoche.

Though located right in the fulness of *la vie élégante* — not very far from the Madeleine, the Nouvel Opéra and the Champs Elysées — there often reigns in the inner recesses of Monceaux, with its fine old trees, its rockeries, its cascade, and its little lake surrounded by a half-ruined portico of fluted Corinthian columns, a peace and quiet that involuntarily dispose one to sylvan dreams of the idyls of Theocritus, of the pastures and clear water and woodlands of Arcady peopled with fleeting forms of Naiads and Dryads, and where nymphs and satyrs disport in elfin gambols.

In the time of Louis XVI, Monceaux was a hamlet in the jurisdiction of the parish of Clichy. Here the Duke of Châtres caused to be constructed, in 1778, a "maison de plaisance" or pleasure-house, in front of which stretched a park filled with the luxurious and fantastic devices in which the horticultural art of that time took delight. Among these were "ruins" built to order in the Greek and Gothic styles, superb peristyles, statues and fountains. Prominent among these was the circular colonnade, known as the "nouvachie" or sea-fight — what prompted the name we do not know — surrounding a little lake. The illustration on the opposite page gives an idea of the classic beauty of this happy inspiration. A Monsieur

Carmontel was the designer of the park, which after a while became popularly known as the Duc de Châtres' "Folly."

When the Revolution came, Monceaux went the way of other aristocratic demesnes, and became the property of the nation. Later, Napoleon took an interest in it, as evidenced by a letter he wrote in 1807, wherein he stated that Paris ought to have a new garden, something in the Chinese taste, he thought, one differing in style from, but rivaling, the Tuileries, the Luxembourg and the Jardin des Plantes. Happily these and other barbaric notions of the great conqueror were never carried out.

The Parc Monceaux, as it now appears, is mainly a creation of the Second Empire, designed or rather reconstructed by M. Alphand, and thus completed in August, 1862. "At the present day," writes Robert Hénard in his work on the gardens and squares of Paris, published in 1911, "The Parc Monceaux, surrounded by magnificent habitations of which it seems to be a dependency, is one of the most remarkable in Paris by reason of the loveliness of its leafy shades and the diversity of its prospects. If you would enjoy to the full the delights of Parc Monceaux, it is in the spring-time and in the morning that you should visit there. No place in Paris is more cool, more deliciously solitary. Whether it be around the little lake reflecting in its mirror the half-ruined and ivy-covered colonnade, or near the pyramid, that mysterious little edifice, with its low portal flanked by Egyptian caryatids and its niches wherein perfumes formerly burned in censers, or about the lawns framed in groups of bamboo, dwarf-palms or rhododendron — the charm is everywhere present."



## The Work of Madame d'Ora

A. H. BLAKE, M. A.

**M**ADAME D'ORA of Vienna has come very rapidly into public notice; and her versatility and power of character-rendering as well as fine technical skill in presentment deserve all the success which she has attained. Not only was she a successful exhibitor at the last London Salon of Photography; but her exhibition at the A. P. Little Gallery, this spring, served to extend still further the knowledge of her work amongst English-speaking photographers.

If one were asked in what the charm of Madame d'Ora's work consisted, principally, I

think the first word that comes into the mind would be that very word, charm. The grace and attractiveness with which her figures are posed and the feeling which she often gets into her pictures would at once stamp them as the work of a sympathetic and artistic woman. It is this quality of sympathy that is very characteristic of Madame d'Ora and her character studies. It has been pointed out that men are generally portrayed by her in meditative poses and women in active ones, and this is in the main true, though I take it this is not premeditated but only an accident in the expression of



L. KASIMIR, ETCHER  
MADAME D'ORA



the personalities of the sitters who have presented themselves to her.

To speak with detail of some of the examples of the work with which Madame d'Orá has favored us, it will be well to commence with the very characteristic subject "Shopping" which first really introduced her widely to British workers. For, though she had one or even two — I cannot remember which in the first London Salon held in Bond Street, it was this subject, when seen last year at Pall Mall East, which caused an instant demand for facts about the author of so striking a subject. It is not true in lighting, for though I may be wrong, my knowledge of night and its lighting makes me hold that here there is a studio light on the figure with a background of out of doors at night. The figure, too, is right up against you as in the studio and with no outside atmosphere

between. The parcels are perhaps a trifle too insistent, but the feeling of the whole thing is so good and the technique so charming that it was deservedly a very great favorite with the British public.

"Mirth and Apathy," a picture of a girl teasing her pet dog, an illustration of which was published in November PHOTO-ERA, was in the London Salon and attracted much attention. There is great naturalness and animation about the figure, and by a subdual of all unnecessary lights the decorative aspects of the dog and figure are well accentuated. The dark tones in this subject are well worth study. Virtually there is nothing in a high key but the woman's shoe, and it sets the whole scale of tones for the entire composition and brings out the values of all the rest. It is remarkable that though the composition is really in so low a key, the whole



subject gives one the impression of brightness and vivacity quite as much as a high-keyed scheme would have done.

Our artist is perhaps more at home with female sitters and gives us them more frequently, but she has much skill with men. Only one instance is here reproduced, "Portrait of L. Kasimir, Etcher," and it is remarkable for its quiet suggestion of force and of thought bearing upon future action. We feel that the brain and hand of man — and how well the hands are given — are controlling the mechanism of the press for their own artistic purposes.

It has recently been said that Madame d'Ora is so universally successful in her portraits that anyone would think that she had been exceptionally fortunate in her models, whereas it is the artistic nature which brings out the best points in the different models and not always

the models themselves that excel. I had the truth of this remark brought home to myself personally during the press-view of the Salon; for, as I showed a writer Madame d'Ora's fine things there, he remarked, "This woman must have very *fine* sitters."

A subject which will have a very wide appeal is the child-portrait in a high key, the composition finding support from a rose in a tall vase. Of course, I do not know what the blockmaker will do with the tones; but in the original they are quite delightful and the panel in which the whole composition is included gives support and finish to the picture. It shows at any rate that Madame d'Ora's powers and sympathies extend to the child-world; it is a fitting pendant to the studies of grown-ups. Of these I will only refer to one more. As the titles of the prints were not sent to me I do not know what its true name is; but

A BRUNETTE  
MADAME D'ORA!



it represents a lady with a book from which she looks up. The arrangement of the arms is not of the happiest; but the value of the right hand is great, supporting the head. Much skill is shown by the artist in the arrangement and play of the hands and their distinctive character is often given, and I think that this is the case here. I drew special attention to the quality of the face and hair tones and to the half-tones of the dress — they are worth having only as a delight in themselves apart altogether from the subject. Even when sitters will have something of the usual kind, yet individuality will out and artist instinct will make itself felt; for, in all the examples of every-day works he sends, there is just that touch of charm and that distinction, which such a worker as d'Ora puts instinctively

into her more ordinary as well as into her more studied pictures.

The work which Madame d'Ora had on view at the London Salon of Photography was of sufficient merit and importance to greatly strengthen her position in the eyes of photographers all over the world. She is very strong in monochrome. Such a series, for example, as that in which she gives the poetry of motion in a sequence of pictures of one of the national dances is very arresting. The model appears to be the same as used for the little woman and dog subject here reproduced. Still it is when we turn to the color work that she so strongly excels. She shows herself a master not only in the darker schemes, such as the woman in a long shawl, but in the brighter and more highly



colored subjects, such as the girl in the scarlet jacket. This is thought by some to be marred by the yellow stain which permeates it, but this may have been intentionally retained by Madame d'Ora as it could easily have been removed by the use of a suitable acid-bath. It so often happens in color-prints that the worker enamored of his color-schemes, so new to the photographer brought up on monochrome, loses sight or wilfully neglects his composition and the decorative side of his pictures, supposing that the color will be a cloak to hide all such shortcomings from view. Madame d'Ora has no such fault — she is often highly decorative in her color pictures, and her composition, though occasionally it is so, is not often at fault. It seems true that she works a good deal by feeling and intuition, as is natural in a woman and often a source of their excellence; but it does not lead

her astray. It is in the arrangement of costumes that she often shows her decorative skill, in fact one says that she principally shows her skill in this direction and she has a feeling for texture and for knowing accurately what effect certain colors of dress will give when translated into monochrome.

It is a pleasure to be able to introduce more Americans to the work of Madame d'Ora, through these illustrations and the remarks which accompany them, and doubtless many will soon have an opportunity in some of the first-class exhibitions to see the fine originals for themselves.

As to whether these color works at the Salon are really photographs in the right sense of the word is another question and one which will have to be settled by experts so that judges may know how they are to regard them in the future; but for the present we can enjoy them in peace.



## Aquarelle-Printing

MAX WILCKE

UNDER the name of "Aquarelle-Printing" the European photographic papers have a good deal to say about a new process similar to gum-printing. The method originated in England and is said to be superior to gum-printing and even to the newer oil-process, giving beautiful matte prints with fine, deep shadows and — last but not least — it is very simple to manipulate. Nevertheless, while comparatively simple in principle, there are a few points that need special attention.

A good water-resisting paper is first sized and then brushed over with a weak gelatine-solution. When this is dry, a simple coat of water-color paint is applied, sufficiently thick to cover, but not so strong as to hide the texture of the paper when looked through. When this is dry, it is ready to be sensitized, and, when the sensitizer is dry, the paper can be exposed with the aid of a photometer. It is now placed for a time in warm water and afterwards developed by means of an atomizer. In this last operation, which

is the most interesting part, a large measure of personal control is possible. The picture comes in the proper position, has fine modulation, a very soft interblending of the tones and extraordinary plasticity.

With so many excellences to its credit, I thought I should like to make a closer acquaintance with the process, although I had never tried, practically, either the gum or the oil printing-method; and, I may say in advance, that the success obtained justifies fine hopes if photographers will take it up seriously.

I will now endeavor to describe in a succinct but sufficiently comprehensive way the various phases and delicate points of manipulation, and feel convinced that anyone who once tries the process will not quickly lay it aside.

### Preparing the Paper

Any paper that does not absorb water too readily can be employed, the most suitable being that used for water-color painting, preferably





THE INCOMING TIDE

H. L. BRADLEY

with a nearly smooth surface, because the finished print shows a slight granularity, and if a rough paper is selected this may become excessive. For sizing — which must be done on the back of the paper — any desirable sizing-material may be used: personally I have used a thin celluloid solution (first dissolved in amyl-acetate and then thinned with denatured alcohol), because I happened to have this on hand, and the results were quite satisfactory. The quick drying of this solution also influenced my selection. After the sizing has dried, the following gelatine-solution is applied in a very thin coat:

Water .....	100 parts
Sugar .....	4 "
Gelatine (swelled) .....	4 "

The sugar is first dissolved and then the gelatine, cut in small pieces, is added. After a short soaking, the solution is placed in a water-bath and slowly heated: but the temperature must in no case exceed 113° F. Keep it stirred constantly — with the thermometer itself is best — and remove from the water-bath as soon as the desired temperature is reached. The solution is now applied to the paper with a broad paste-brush in the proportion of about a quarter of an ounce to an 8 x 10 sheet. In order to spread the gelatine more thinly and evenly, it is well to beat it into a rich froth

before laying it on, afterwards going over it with a soft, damp linen rag, rubbing with gentle pressure in a circular direction as when cleaning glass plates. Of course the coat must be as even as possible over the whole surface. After drying, a second coat is to be given in exactly the same way. If three sheets are prepared at once, by the time the third sheet has received the first coat, the first sheet will be ready for the second one. Between each operation the board on which the work is done should be wiped off with hot water, to prevent any particles of hardened gelatine from getting rubbed on to the paper and causing streaks. When dry, the surface should be quite matte and the paper is ready for

#### Applying the Color

For this the instructions are seemingly complicated; but in practice they are comparatively simple. Good, fresh water-color, such as can be obtained in tubes almost anywhere, is thinned out to a half-liquid mass and applied to the paper with the same stiff bristle-brush that was used for the gelatine, going over the sheet in all directions. This is done with lighter and lighter pressure until the color dries under the brush. When finished, the coat should be thin, but the white paper must not show through anywhere. Black is the easiest to work, and reddish colors

are not difficult; but the purest colors possible should be used. Mixed colors have not given me good results.

### Sensitizing

This is done best with an alcoholic solution of bichromate. Make a six per cent solution of ammonium bichromate in water and thin it out with an equal quantity of denatured alcohol. This is applied to the coated side with a soft brush, using only just enough to cover the surface evenly, otherwise streaks and rings will appear. This will dry completely in half an hour.

### Printing

Any well-modulated negative is suitable; but a good density is necessary in the highlights, as proper gradation in the whites is desirable. The tone-scale is particularly rich. Printing must be regulated with a photometer. It should be noted that red colors should be exposed one-third longer, while blue takes one-third less.

### Developing

Developing is particularly interesting, and it is a real pleasure to watch the picture slowly appear, entirely under the control and the personal influence of the operator. The print is first soaked for about ten minutes in water heated to about 100° F.; this is then poured off, leaving the print sticking to the bottom of the tray, which is stood on edge and the print sprayed with an atomizer. This

should be of metal; for, in case of over-printing, hot water must be used, which is likely to crack glass receptacles. The highlights appear first, and the details come out soon after. By bringing the atomizer nearer or moving it away from the paper, and by using more or less pressure on the bulb, various effects can be produced in developing, such as intensifying the highlights, holding back the shadows, etc. Moreover, the print can be modified at will by dipping a soft brush in the same color used for coating and touching up the shadows where needed. After the print is dry, this retouching is not noticeable. One can see that the possibilities for personal *Stimmung* are almost unlimited, and for this reason the process may be placed in the category of "artistic" printing-methods.

When finished, the picture shows a slight granulation that softens the contours, eases the gradations, and gives the whole a sort of heightened, idealized appearance that resembles an etching more than a photograph. On account of the grain, small pictures should not be selected; in the larger sizes the effect is that of a beautiful painting.

Errors of exposure may be corrected in a measure by colder (for underexposure) or hotter (for overexposure) water in developing.

It would be a great pleasure if photographers, who have more time than I, would take up this process and perfect it — an attention that my hurried, but most encouraging, tests would seem to entitle it to receive. — *Apollo*.

## Loose English

HENRY O. SOMERSET

THE discussion in *The Review of Books* on the use of English has called out a number of letters. Their comment, no less than their number, indicates a depth of interest that is puzzling when it is considered what a large proportion of printed English is slovenly and ungrammatical. The letters lead me to the belief that much of that incorrect and slipshod writing and speaking must be due to ignorance rather than to carelessness, and that people would write and speak better English if they knew how. It is unfortunate that, when such interest is manifested, there should not be accessible more and better guidance in the use of English.

The tendency in the school is for less efficient teaching of the laws of speech, while some of

those who are accepted as authority cater to the belief that the English tongue has no laws — a go-as-you-please affair, governed by individual taste and personal ignorance. The result is that the printed English of America is falling into a corrupt condition.

It shows in books and magazine pages, the careless or untrained pen that fails to connect subjects and verbs in their needful bonds; that ignores the significance of tense and mood, and is above taking thought as to the relations between verbs or prepositions and their objects.

Of much more consequence is the fact that because of this lack of knowledge the English language is shorn of its efficiency as a means of expression. Instead of developing its rich and varied possibilities and making of it an instru-

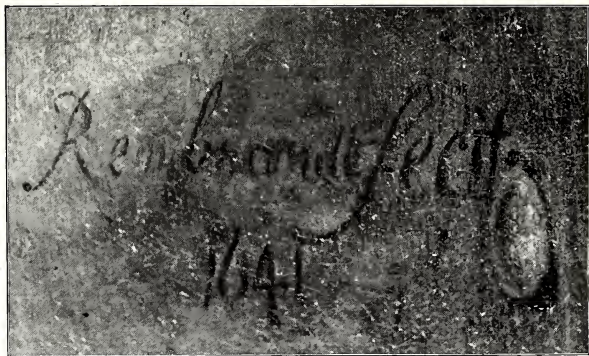


FIG. 1. THE QUESTIONED REMBRANT SIGNATURE

ment even more precise and flexible, we are, because of our ignorance, contracting its variety and impoverishing its beauty.

The trouble is that we are forgetting, and beginning to deny, that grammar is an exact science whose laws are to be accepted and obeyed as we accept and use the multiplication-table. Its fundamental rules are the same in all human speech.

Their purpose is to give exactness and surety to the language in which ideas are clothed. They do not depend upon usage, good or bad, but are always the same, by whatever race and in whatever century they may be applied to speech. The meaning and pronunciation of words will vary from one generation to another; but the relation between the words of a sentence and their consequent form never changes.

No learned professor, nor even an army of learned gentlemen, though backed by all the lazy and untaught speech of the country, can make such locution as "between you and I" and "it is me" correct English any more than they can prove that two and two make five.

Of a piece with this absurd and mischievous idea is the notion, already widely prevalent, that the English tongue has no grammar and that the ear offers the easiest means to learn its correct use. As for the former, its advocates have never endeavored to find out what rules of construction it actually had and would refuse to inform themselves if they had the opportunity.

It is easier to shamble along through all sorts of lame and slipshod sentences and let people guess at your meaning! As for those who would learn by ear, they would be too ridiculous

for notice if their number and their practice were not gaining ground. They will maintain the correctness of any absurdity of speech because it sounds better to their untrained ears, even to the use of a plural verb with a singular subject when a plural noun happens to stand nearer the predicate.

They forget, or perhaps they have never known, that the purpose of the law of language which governs the relation between subject and predicate is to achieve surety of meaning and ease and quickness of comprehension.

If all our people had been perfectly taught in the construction of English and all our tongues perfectly trained in its speech, it might be possible to learn its correct use by ear. But when a language is mangled and misused, as is ours, by almost every one who writes or speaks it, the idea that it can be learned by ear is as grotesque as would be the attempt of a musician who had heard nothing but ragtime, to play a Chopin nocturne.

The fact of the matter is that we have betrayed the trust which is given to each succeeding generation of the users of English to hand it to our children as good as we received it from our fathers. Nor is the matter likely to be mended until a change has been made in the method of teaching English grammar in the schools. There is where the root of the whole trouble lies. The schools have pushed the study of grammar further and further back toward infancy, until it has reached a point where the effort to impart to children a knowledge of the construction of their mother tongue results only in bemuddlement and repugnance.— *Health Culture*.



FIG. II. PORTRAIT OF ELISABETH BAS

ATTRIBUTED TO REMBRANDT

## Photography in the Service of Painting

W. H. IDZERDA

**U**NDER the title, "Did Rembrandt paint the Portrait of Elisabeth Bas, widow of Jochen Hendricks Swartenhont?", the well-known Dutch art-historian, Dr. A. Bredius, published an article in the November, 1911, number of the periodical *Oud Holland*, in which he comes to the astonishing and important conclusion that not Rembrandt, but Ferdinand Bol, one of his pupils, painted that remarkably typical Old-Dutch portrait, now nearly three hundred years old. Everyone who has ever been in Amsterdam, and has visited the Rijks-

museum, or even anyone who has never traveled in Holland, will know about this splendid, though somewhat insipid, but very expressive life-size picture of the aristocratic old lady, the seventy-year-old widow of Admiral Swartenhont (Fig. 2) as a conspicuous example of Rembrandt van Ryn, of the year 1641 or 1642.

Bredius's revelations will surely act as a disillusionment, particularly to those who have grown up in the belief that this picture represents a splendid creation of the sympathetic old master of chiaroscuro, and will





FIG. III. DETAIL FROM A TRUE REMBRANDT (1641) PORTRAIT

scarcely be able to consider the possibility that another — a comparatively mediocre painter — executed this beautiful portrait.

The opinion of Dr. Bredius has been strongly combated by the Dutch art-historians, Dr. J. Veth and Dr. C. Hofstede de Groot. The conflict has already begun in the columns of the *Nieuwe Rotterdammer Courant* and will doubtless be fought out in the technical press. We will, however, quietly allow those gentlemen to fight it out and occupy ourselves solely with the *photographic* side of the question, showing what an important service to science photography has rendered and may yet render in the future.

(a) Dr. Eisenmann, formerly director of the picture gallery in Cassel, as long ago as 1894, thus expressed himself verbally regarding the portrait of Elisabeth Bas: "Dear Bredius, the

time will come when no man will longer believe that Rembrandt painted that." It was not until later that Bredius accepted this view; but he still lacked the identity of the painter — that is, who, then, did paint the portrait? The evidence that Ferdinand Bol was the artist was found by Dr. Bredius in a portrait of a lady in the collection of Baron Alfred von Rothschild in Hatton Manor, a *genuine* painting by von Bol, though falsely signed "Rembrandt," in which the technique of the hands closely corresponds with that of the Elisabeth Bas.

We will first discuss Baron Rothschild's false "Rembrandt" purely photographically. Why was this picture not painted by Rembrandt? The answer is given by a photograph (Fig. 1), which shows a reproduction of the signature. One does not need to be an historian, but rather to be





FIG. IV. DETAIL FROM THE QUESTIONED REMBRANDT, BAS PORTRAIT

somewhat skilled in the detection of forgery, to see at once that the name "Rembrandt" is forged, and that, on the other hand, the word "fecit" and the date "1641" are genuine. The two latter are painted by the same firm hand: the name "Rembrandt," on the contrary, is weak, hesitating and forced (examine, for instance, the narrow finish to "fecit").

On close examination the erasure and painting-over of the name "f. bol" <sup>1</sup> can be detected. The initial letter "f" (somewhat larger than the *f* in "fecit") can be easily recognized under the *b* of "Rembrandt." Still closer photographic tests would probably reveal the erased and painted-over name "bol," or some other traces under the letters "andt." As a final evidence that we have to deal with a forgery, the genuine handwriting of both Rembrandt and of Bol can

be compared, <sup>2</sup> and it will be seen that only the "fecit" and the "1641" were written by the latter. The photograph mentioned is, however, to my mind, so convincing, that if I had to give an expert opinion on the question as a photographer, on those grounds I would not hesitate to pronounce against its genuineness as a Rembrandt.

Baron Rothschild will have to comfort himself as best he may over the loss of many thousands. These investigations have not only a scientific but also a material, pecuniary background: for instance, if it should be proved that the Bas portrait was not painted by Rembrandt, this would mean a loss of, perhaps, a million crowns. What rich American collector would not willingly give more than a million for such a universally-known painting as the Bas por-



FIG. V. PORTRAIT OF AN ELDERLY LADY

FERDINAND BOL

trait, if it were a genuine Rembrandt?—if it could only be bought! I have been assured by an expert that, as an eminent work by Bol, this portrait would be worth about one hundred thousand gulden.

(b) We will now examine the question as to the genuineness of the Elisabeth Bas portrait from a purely photographic standpoint. For the better understanding of the matter, Dr. Bredius has illustrated his work with some reproductions of the details of a *genuine* portrait by Rembrandt of the same time as the Bas portrait was painted (1641)—the well-known picture of the preacher Anso and his wife, in the Berlin Museum (Fig. 3): also of a genuine portrait of a lady, by Ferdinand Bol, dated 1642 (Fig. 7), and of the Bas portrait of 1641 or 1642 (Fig. 4).<sup>3</sup> Dr. Bredius has been kind enough to permit the writer to reproduce these

original photographs. The complete Ferdinand Bol portrait, of which Fig. 6 is a detail, is shown in Fig. 5.

These details fall into three divisions: 1. The hands. 2. The cuffs. 3. The handkerchief. The feature of the Bas picture, against which most objection is to be made, is the peculiarly paltry execution of many details, particularly the hands, the collar, the cuffs, the handkerchief, the lace, the furs, the buttons, the background, the particularly weak painting of the eyes—in short, a style of work that is not to be found in the productions of Rembrandt of this period (1641–1642).

1. THE HANDS.—Let us compare first the hands in the three pictures. The hands of Bol's lady (Fig. 7) are painted quite flat and bear no similarity to the Bas hands (Fig. 4). That Ferdinand Bol was the painter of the Elisabeth

Bas portrait, as asserted by Dr. Bredius, does not, to be sure, depend upon the technique of the hands: the lady is, indeed, younger; but a similar detailless flatness is not found in the Bas picture. If we compare the hands of the widow Bas with those of Frau Anslo (Fig. 3), the latter are much more broadly painted, the color is laid on thicker and the technique is much more vigorous than in the Bas, where it is petty, hesitating and partly flat, as Dr. Bredius has noted. Besides, the hand is very thinly painted; for instance, the canvas can be seen through the middle of the upper hand. It is scarcely believable that such a talented and eminent master as Rembrandt could, at the same period, have painted in such fundamentally different ways.

2. THE CUFFS. — Regarding the portrait of Frau Anslo, only the lace can be compared here, and this is broadly painted. The cuffs in Figs. 7 and 4 are very different in technique. The brush-strokes in Fig. 7 run parallel to the arm, while in Fig. 4 they run in a perpendicular direction; there is no agreement between the two here, then, even in the method of execution.

3. THE HANDKERCHIEF. — This detail is interesting in all the pictures; hence I have reproduced each on a larger scale. Fig. 8 shows Frau Anslo's handkerchief; Fig. 6 that of Bol's lady; Fig. 9 that of Elisabeth Bas. The difference in the technique of each is striking.

In the genuine Rembrandt (Fig. 8) the master's hand shows in every part: every brush-stroke "fits"; nowhere is there hesitation, everywhere firm, decisive, motivated painting. Examine, for instance, the firm, vertical brush-strokes in the lower left-hand corner, also the lower outline of the handkerchief, which is defined by three firm, unhesitating strokes. No trace of this sort of painting can be seen in the genuine Bol (Fig. 6) nor in the doubtful portrait of Elisabeth Bas (Fig. 9). In the Bas, short, hesitating strokes are seen with a trivial treatment of the fabric; the color is quite thin and lifeless; the whole has not the effect of cloth, but rather that of paper, stiff and forced in the folds. The lace reminds one most of the work of a miniature painter. Through all there runs no masterstroke. The technique of Rembrandt cannot be recognized in these details; on the contrary, there is a resemblance to the details of the genuine Bol painting. Compare, for example, the white strokes above and below (Fig. 6), which betray the same hand as similar strokes in the Bas handkerchief. Also in the lace there can be seen a similarity; for instance, the thin outline in the upper left side of Fig. 9 are repeated in Fig. 6; here, however, the exe-



FIG. VI. DETAIL FROM PORTRAIT  
FERDINAND BOL (FIG. V.)

cution of the lace is much more superficial, more careless than in Fig. 9, which may be attributed to the reason that Bol took more pains in painting the portrait of such an aristocratic patrician lady as Elisabeth Bas. However that may be, something of Bol's technique may be here recognized.

Considering the whole on the basis of these photographs, one can hardly look upon Rembrandt as the painter of the Bas portrait; on the basis of the fundamental difference in the technique of the hands as well as of the handkerchief, one would even refuse to attribute it to him — providing the date (1641-1642) of the picture is correct. Otherwise, other pictures of Rembrandt's would have to be brought in for comparison. The impression that Bol painted it persists, although but feebly, because more evidence is lacking and the photographs do not



FIG. VII. DETAIL FROM A TRUE FERDINAND BOL PORTRAIT



FIG. VIII. HANDKERCHIEF FROM REMBRANDT'S ANSLO PORTRAIT



FIG. IX. HANDKERCHIEF OF ELISABETH BAS

speak decisively in any case. For conclusive evidence as many of Bol's portraits of the years 1640-1642 as possible would need to be investigated photographically. The question of who painted the Elisabeth Bas is still open.

To everyone interested in this class of photographic work I can highly recommend the study of these details, for they are highly instructive.

(c) In the exchange of opinions among art-historians, therefore, photography has its own point of view, which in my mind will in many cases prove of decisive importance. In legal matters its utility has long been recognized; and it seems to me that in these questions—that is, the scientific investigation of paintings by means of photography—especially in regard to the technique of the work, its value cannot be overestimated. Perhaps this depends upon the fact that scientific investigation is not easily secured and can be performed only by expert hands with the assistance of first-class instruments. These photographic investigations might be promoted if photographic laboratories were connected with the great public collections of paintings, like those in Vienna, Berlin, Amsterdam, London, Paris, Madrid, Munich, Dresden, St. Petersburg, and others, so that in every

important museum there might be facilities for photographic testing of paintings. Such investigating laboratories would greatly facilitate the solution of art-problems. To carry out this plan, the coöperation of art-historians and directors of museums would be necessary. I shall collect the material that is lacking and hope that this question will be brought to the attention of the next International Photographic Congress.

*Photographische Korrespondenz.*

#### Notes:

1. This is the way Bol's pictures were signed—without capitals.
2. As was done by Dr. Bredius in his work.
3. The hands of Baron Rothschild's portrait—the really-convincing evidence—unfortunately could not be photographed, as the Baron, who bought the picture for a large sum from Lord Ashburton as a genuine Rembrandt, was so disappointed and enraged at the declaration that his painting was only by Bol, that getting a photograph of the hands, to prove conclusively that such was the fact, was naturally quite out of the question. The Bas portrait cannot be examined by the inscription, for it was neither signed nor dated.



## EDITORIAL

### Deceptive Photographs

THE case in which a prominent illustrated weekly — engaged in a crusade against frauds — committed a serious and embarrassing mistake, because it had not consulted a photographic expert, is still fresh in the public mind. The danger of conducting a newspaper or other periodical in which photographs are used as illustrations, without the assistance of a skilled photographer, has been frequently pointed out in this department. Very few newspaper men understand the technical character of a photographic print, and, consequently, are often imposed upon by designing photographers or other interested persons.

Not long ago a prominent Eastern paper published an account of an Alpine railway with photographic illustrations, one of which attracted our particular attention. Examining the original print, obtained from the publishers, we saw at once that it was a cleverly-executed composite photograph. It represented an anticipated view from an opening through the virgin rock of the tunneled section of an Alpine railway, now in course of completion. A near-by mountain-top — impossible to see from the point in question — had been photographed from a different position and a print of it, cut to conform to the irregular, jagged outlines of a projected opening in the tunnel, had been pasted in the center of a flashlight photograph of the tunnel proper! Deceptions like this are frequently practised upon publishers who are remiss in their duty towards their readers.

### Typical American Athletes

THE spread and progress of America's national game — baseball, has developed a type of athlete who, for variety of physical expression and resourcefulness, finds no parallel in the history of the classic arena. The games and sports of no age — nor those of the present day, whether among civilized nations or savage tribes — offer a comparison with the manifold phases of physical activity of the American baseball player. The movements and attitudes of the pitcher are quite different in character from those of the catcher, as are those of the basemen and outfielders. This has been demonstrated very convincingly by a series of pictures, made by Daniel H. Quinn, staff-photographer

of the *Boston Globe*, which show individual members of the Boston Base Ball Club in action on the field. The attitude of each player, as depicted by the camera, is characteristic, and free from the objection of that kind of arrested motion which imparts a grotesque appearance to a swiftly-moving figure or object. Here the movement suggests spontaneity, smoothness and even grace in its expression of supreme energy and nervous tension. Mr. Quinn's photographs, made at short range, reveal much more than what may be seen by the ordinary spectator, who is situated outside the limits of the playing-field. Several of these portrayals of sturdy athletes in action — representing the beginning or completion of a movement — bear a strong resemblance to such notable classic statues as the "Discobolus" of Myron and the "David" of Michelangelo.

We commend Mr. Quinn's pictures to our American sculptors, who cannot fail to appreciate their many artistic possibilities, and perhaps will evolve from them sculptured creations which for originality of design, at least, may rival those of the best art-periods of Greece and Rome.

### The Camera as Detective

THE searching power of the photographer's camera seems to have no limits. The same means which reveals the original signature under an erasure on a document, although nothing is visible even to the aided eye, has shown the signature to one of the world's masterpieces in painting — the Elisabeth Bas portrait by Rembrandt — to be a forgery. Dr. Bredius, the eminent Dutch art-historian, is authority for this important revelation regarding a picture which is without price. Morgan with all his millions would be unable to effect a purchase of this well-known portrait, which nearly every art-connoisseur believes to be a genuine work by the great master of chiaroscuro. The doubts as to its authenticity, however, expressed by such critics as Dr. Eisenmann and Dr. Bredius, nearly twenty years ago, have now been confirmed by the aid of photography. The account of this important discovery, printed in this issue, will doubtless prove of great interest to all picture-lovers — and also to Editor Bok, who recently at great expense acquired an excellent copy, about which he is extremely enthusiastic.

# THE ROUND ROBIN GUILD

*An Association of Amateur Photographers*

Conducted by KATHERINE BINGHAM

This association, conducted under the auspices of PHOTO-ERA, and of which PHOTO-ERA is the official organ, is intended primarily for the benefit of beginners in photography, although advanced camerists are just as welcome and many are numbered among its members. The aim of the association is to assist photographers by giving them information, advice and criticism in the Guild pages of PHOTO-ERA and by personal correspondence. Membership is free and may be obtained by sending name and address to PHOTO-ERA, The Round Robin Guild, 383 Boylston Street, Boston. Send a stamp for complete prospectus.

## Cats and Kittens

I AM always sorry for the person who is not fond of cats. Being a cat-lover myself, I can think of nothing more graceful than a kitten, particularly when it is of the long-haired variety; but I acknowledge that, when it comes to sitting for its portrait, it can be extremely exasperating.

Cats are supposedly easier to manage than lively kittens; but there are exceptions to this rule. Cats have a great deal of individuality, and no hard-and-fast rule can be laid down regarding them.

Perhaps Master Puss can be induced to take a nap on the table where you wish to have him "pose," then you can have your focus, size, background, etc., determined and possibly secure several exposures when he is judiciously aroused, before he decides he has stayed on the table long enough.

One trouble in photographing both cats and kittens is their exceeding quickness of motion. It is a temptation to try to catch them at play, so many perfect poses they take when not in range of the lens! This is particularly true of two or three kittens playing together. Their



DAMON AND PYTHIAS

KATHERINE BINGHAM

I have a beautiful tortoise-shell angora in the studio. He is "the observed of all observers" and a great favorite, but he has as much aversion to being photographed as some people. He seems to have a perverse intuition when the camera is trained on him, and proceeds to crouch, shoulders sticking up, head down and ears standing out sideways. His "picture-expression" is anything but pleasing, and only once or twice have I managed to obtain an intelligent looking picture of him.

When cats or kittens are brought to the studio to be photographed, I beg for a half-day, at least, that they may have a chance to satisfy their colossal curiosity and get a little acquainted with me and their new surroundings. The awkwardness of a "cat in a strange garret" is proverbial; but unless it is very wild it won't take long for the strangeness to wear off and, once friendly relations are established, your chances of a good picture are greatly increased.

every move is full of grace and charm, and one has visions of the fame and fortune one might attain if only these pictures could be caught on the plate. But, alas! even the shortest exposure will show blur from movement, so quick is every motion of Master Puss, and a short exposure will seldom yield good fur-texture. So be discreet and choose a time when your subject is in repose—if such time can be found.

A house-light is seldom strong enough for good results with cat-pictures. I would choose a day when there is not much wind and when the sun is clouded, if possible. If the sun is shining brightly, choose a wall on the shadow-side of the house or under a veranda-roof where the direct rays of the sun will not strike. Stretch some plain material, preferably of a soft shade of gray, for a background, and about two feet in front of this place a table covered with the same material as the background.



THE BRIDGE IN THE PARK

H. M. — BRIDGES

E. S. HARVEY

If the pictures are to be taken on the porch, sometimes it can be so arranged that the camera can stand on the ground and the subjects be grouped on the floor of the porch. In this case the background-material can be brought along the floor from the wall without a break. Be sure that there are no folds or creases in the background, for they sometimes "mar what else were well." On a cloudy day, a wall that has a good, strong light from the sky will give the best results. The light should come from behind the camera rather more than from the side.

When all is in readiness, set up the camera and focus accurately on about the center of the table. Do not be too ambitious to get a large-sized image. The subjects are not very likely to stay just in the center of the table, and the greater your distance from them, the more latitude you have, both in focus and in placing on the plate. If you have only one subject to manage and have an efficient helper, you can safely try for a large head, perhaps, a real cat-portrait; but as a rule give all the chance you can for your subject to move about and still be in focus and on the plate.

This subject of assistants is an important one. Don't allow anyone around who is not essential, and never allow a nervous person, or one who cannot keep his patience right with him, to have anything to do with your sitters until you are through with them. Some of my best pictures have been obtained without anyone to "help"; but if you can have someone who will be quiet with them, unharried and with an unlimited amount of patience, he can be of great assistance.

The stage being set then, and the scene shifts at hand, the next question is one of "properties." I am

one who would choose none at all, as a rule. I have no particular use for kitten's heads projecting from glass vases or other uncomfortable and wholly incongruous accessories. An old straw-hat, or a quaint basket, is, of course, allowable and sometimes very effective; but the kittens should look as if they were there of their own volition and not stuffed into quarters too small for them, or where they had no reason for being and no desire to be. The fewer your accessories then, and the simpler, the better. "Just cats" will make a more satisfactory picture than an attempt to embellish, which is more likely to result in a picture-puzzle that sets one wondering. "Kits, cats, sacks and wives, how many were there going to St. Ives?"

If your star-actors have had a luncheon and have been induced to take a nap while the stage was being set, so much the better. When the critical moment has arrived, have your helper bring them out and put them in the determined spot while you are all ready to take one hasty look to make sure that your focus is right and placing correct, and then "load and fire" as your intuition directs; for there seems to be a sort of genius in telling when the strategic moment arrives. Often your first exposures will be your best ones, before the models really wake up to the situation and get lively. Having located them on the table, your assistant will step back of the camera, a little to one side, and attract their attention by some slight noise, such as snapping of fingers or gently rattling a paper. Do not have the attention directed too high; on a level with the camera or lower will generally give a prettier pose to the head. Do not allow any wild waving of paper or violent noises or you will get a startled expression; nor do not allow



A JAPANESE BRIDGE

FIRST PRIZE — BRIDGES

DAVID BEVAN

two or three persons to try to attract their attention at once, and in different directions, for one of your subjects will be sure to turn its head just at the moment of exposure and spoil what would have been the gem of the collection, of course.

The facial expression of "The Fireside Sphinx" is almost as important as with his human confrères. That is one stumbling-block in taking him so soon after his nap. Wait until his eyes get over their sleepy look, and once he makes up his mind that he has been on that table as long as he wishes, I've found it very little use to insist on his remaining, for the prints show very plainly that he was either sullen or just plain "mad." I have never found the often-resorted-to piece of meat very much help—quite the reverse, indeed, it often seems to me. When a cat refuses to stay put, there is not much to do but to wait for a more favorable frame of mind. If the meat is shown him, he follows his natural instinct to procure it as soon as possible, and, once having attained and disposed of it, he spends the next five minutes in "lapping his chops" and washing his face.

The question of exposure is a vital one with this class of work. In order to render the fur with good detail, the exposure must be full; but the little wretches are such wigglers, that one is tempted to cut it short. If you set the shutter at a stated speed, 1/10 seconds is about as long as it is safe to risk, I find; but a good way is to put the shutter on "bulb." Then you can give it as quick a pressure as is necessary; but if you are in luck and choose the moment when the subjects are

about to keep still a bit, you can lengthen the exposure as much as you wish.

The color of the model will make quite a difference in the time required. A black, shiny puss will stand as much exposure as you are likely to have a chance to give, while 1/10 will be ample for his white brother. Don't be afraid to waste plates; you may miss your masterpiece, which would be poor economy, indeed.

Of course, one sees all kinds of snapshots of these universal pets, with clapboards or veranda-posts or railings as a background and taken with various members of the family as accessories; but no one would ever consider such prints as being in the pictorial class, or of more than momentary interest to any one save the perpetrator, unless it might be the proud owner.

If you have a subject worth taking, do him the justice of giving him a fair show in the way of background and lighting. You will be more than repaid for your trouble by the resulting pictures. They will stand some show of being "pictures" and not mere "records."

Above all, be sure to lay in a good supply of patience and good humor before you start out. They are even more essential to success than rapid plates and plenty of them; for kittens, especially the angora variety, are very sensitive to the frame of mind of those who handle them, and it is just as well to expect good results with a child which has been scolded and slapped into position, as with a cat under similar conditions.

Be patient, then; don't feel hurried; but be ready to "take the current when it serves" and catch your prize-winner.

## The Round Robin Guild Monthly Competitions

*Closing the last day of every month.*

*Address all prints for competition to PHOTO-ERA,  
Round Robin Guild Editor, 383 Boylston Street,  
Boston, U.S.A.*

### Prizes

*First Prize: Value \$10.00.*

*Second Prize: Value \$5.00.*

*Third Prize: Value \$2.50.*

*Honorable Mention: Those whose work is deemed worthy of reproduction with the prize-winning picture, or in later issues, will be given Honorable Mention.*

Prizes may be chosen by the winner, and will be awarded in photographic materials of any nature sold by any dealer or manufacturer who advertises in PHOTO-ERA.

### Rules

1. These competitions are free and open to all members of the Round Robin Guild.

2. As many prints as desired, in any medium except blue-print, may be entered, but they must represent the unaided work of the competitor from start to finish, and must be artistically mounted. Sepia-prints on rough paper are not suitable for reproduction, and such should be accompanied by smooth prints on P. O. P. or black-and-white paper having the same gradations and detail.

3. The right is reserved to withhold from the competitions all prints not up to the PHOTO-ERA standard.

4. A package of prints will not be considered eligible unless return postage at the rate of one cent for each two ounces or fraction is sent with the data.

5. Each print entered must bear the maker's name, address, Guild-number, the title of the picture and the name and month of the competition, and should be accompanied by a letter sent separately, giving full particulars of date, light, plate or film, make, type and focus of lens, stop used, exposure, developer and printing-process. Enclose return-postage in letter.

6. Prints receiving prizes or Honorable Mention become the property of PHOTO-ERA. If suitable, they will be reproduced, full credit in each case being given to the maker.

7. Competitors are requested not to send enlargements greater in size than 8 x 10 or mounts larger than 12 x 15 unless they are packed with double thicknesses of stiff corrugated board, not the flexible kind, or with thin wood-vener. Large packages may be sent by express, Section D Rates, very cheaply and with indemnity against loss.

### Subjects for Competition for 1912

October — "Street-Scenes." Closes November 30.  
November — "Interiors with Figures." Closes Dec. 31.  
December — "Cats and Kittens." Closes January 31.

### For 1913

January — "Home-Portraits." Closes February 28.  
February — "Flashlights." Closes March 31.  
March — "Architectural Subjects." Closes April 30.  
April — "Spring-Scenes." Closes May 31.  
May — "Street-Scenes." Closes June 30.  
June — "Park-Scenes." Closes July 31.  
July — "Wild Flowers." Closes August 31.

### Awards — Bridges

*First Prize: David Bevan.*

*Second Prize: William H. Zerbe.*

*Third Prize: Harry Phister.*

*Honorable Mention: Aug. P. Boring, H. D. Brittingham, C. H. Brown, Hayden B. Brubaker, Fred Farrington, J. H. Field, Mrs. Alice Foster, T. Z. Franklin, Herbert Fuller, Mrs. Gerrie Galerno, John W. Gillies, Mrs. Mary B. Grunendike, Wm. P. Halliday, E. S. Harvey, C. I. Hunt, Leon Jeanne, T. W. Kilmer, John Manson, J. Regan Miller, Paul B. Morrison, Alexander Murray, Wm. G. Ogilvie, G. E. Overton, Karl J. Peterson, C. E. Pittman, John E. Prior, L. M. Reightmeyer, J. Herbert Saunders, J. W. Schuler, E. P. Tinkham, Anson M. Titus, Frances S. Trabold, W. T. Wright, M. A. Yauch.*

## BEGINNERS' COLUMN

### Quarterly Contests for Beginners

*In these contests all Guild members are eligible PROVIDED THEY HAVE NEVER RECEIVED ANY PRIZES OR HONORABLE MENTIONS in the past, FROM ANY SOURCE, AND PROVIDED ALSO THAT THEY HAVE NOT BEEN MAKING PHOTOGRAPHS MORE THAN ONE YEAR.*

All prints submitted, except prize-winners, will be returned if postage is sent in a separate letter with the data. See rules 4 and 5 in opposite column.

### Prizes

*First Prize: Value \$5.00.*

*Second Prize: Value \$2.50.*

*Third Prize: Value \$1.50.*

*Honorable Mention: Those whose work is worthy will be given Honorable Mention.*

### Subjects for Competition

Winter-Scenes. Closes January 15, 1913.

Home-Pets. April 15, 1913.

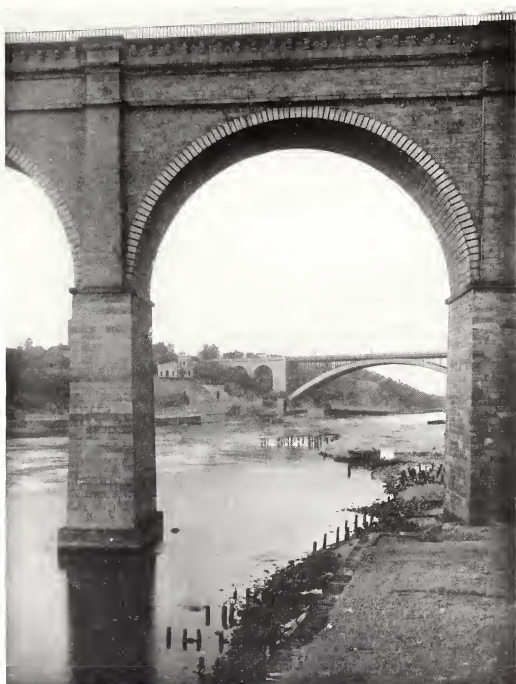
Marines. Closes July 15, 1913.

Landscapes with Figures. Closes October 15, 1913.

### Winter-Activity for Beginners

THE beginner accustomed to be reasonably successful when using his camera out-of-doors, will not experience smooth sailing when undertaking inside work. The illumination of objects in an enclosed room, however bright the light is *outside*, is relatively very weak, and snapshots are no longer possible, excepting, of course, exposures by flashlight; and there is, generally, an element of danger with this phase of photography, unless a safe form of illumination is used, such as with flash-sheets. Of course, here the camera is placed on a tripod or other firm support, the same as in making home-portraits by daylight, which latter require exposures of one or more seconds, according to the strength of the light (distance from the source of light) and kind of lens and size of stop or diaphragm available. Booklets on flashlight-work and home-portraiture with explicit directions will be sent free, on application, to PHOTO-ERA readers by every prominent maker of cameras, lenses or photo-supplies.





### Print-Criticism

*Address all prints for criticism, enclosing return postage at the rate of one cent for each two ounces or fraction thereof, to Guild Editor, PHOTO-ERA, 383 Boylston Street, Boston. Prints must bear the maker's name and address, and should be accompanied by a letter, sent separately, giving full particulars of date, light, plate or film, stop used, exposure, developer and printing-process.*

"PERPLEXITY." P. S. — This picture represents a small boy and a dog. The attitude of the child, standing with his hands in his pockets and gazing at something outside of the picture, gives the title to the picture. There is nothing to suggest what it is that perplexes the little fellow; but the pose is a pleasing one. The dog does not seem to share in the dilemma of his master, for he is looking for something in the grass. The negative from which this print was made is very much underexposed and the print is not made on the right paper for the best results. The placing of the two

figures is wrong, for they are directly in the center of the scene. They would come in better place if the print was trimmed off at the right about three-quarters of an inch. In a certain way this picture is interesting, and if a print was made on a printing-out paper, doubtless the detail would be much softer and more pleasing. Our Guilders would do well to look up the back numbers of the Guild which give simple directions for correct composition with the laws which are accepted as governing this most important part of picture-making.

"MEADOW-BROOK." D. D. A. — This picture is supposed to represent a brook in a meadow; but is rather an overdone example of softness or diffusion. It was not made with a soft-focus lens; instead, the ordinary lens was racked out so far that all the lines were blurred, and detail lost. The stream resembles quite as much a winding-path. The bushes which bend above it have no modeling, whatever, no play of light and shade, while the shadows are without detail. The fields show no gradation of tone, and the perspective is entirely lost. The redeeming features of the picture are the point of view chosen, and the arrangement of the lines. Although "soft" images are more artistic than those with sharp detail, one must be something of an artist to



THE OLD ARCH BRIDGE

THIRD PRIZE — BRIDGES

HARRY G. PHISTER

know just how much diffusion to give in order to obtain a pleasing result. A safe rule is first to focus sharply, then rack the lens in or out just enough to soften without blurring the outlines. The Guilder would do well to make another picture of this subject, for it is worth trying again.

"THE LOBSTERMAN." N. E. D. — This picture depicts a man in a boat taking up lobster-traps. The boat is in the right position as regards the center and lower edge of the picture, but the composition is spoiled by the conflicting lines. The horizon-line is half an inch higher at the left than at the right of the picture, and conveys the impression that this particular locality is in topsy-turvy land. The small mast in the dory is askew, a pole which sticks out of the water at the left is not in accord with either the horizon or mast-line, while the curved lines of the boat do not balance any of the other lines. The picture could be brought into more harmonious composition if the Guilder had been willing to sacrifice a part of the print. Trimmed so that the horizon-line runs straight instead of at an angle, the pole at the left would be eliminated, the other lines would come into their right relation to each other and the result would be a pleasing marine. The shadow of the boat in the water is too deep and should be lightened either by retouching or by masking it during a part of the printing-process.

"A GARDEN STUDY." E. H. W. — It is very rarely that one finds a composition so well suited to the circular form as is this delightful outdoor portrait. A young

girl is seated at the foot of an old apple-tree whose curving branch forms an irregular semicircle, framing the well-posed figure. A bit of the dark foliage shows on the opposite side, keeping the balance.

Your sunlight effect is admirable and the softness pleasing at a distance. At closer quarters the profile gets a bit mixed up with the background. No data is given but it looks like soft-lens work.

If the light lines and spots in background between face and hand were very carefully worked out, I think it would improve.

"MIDSUMMER DAY." K. N. — A very bold, effective thing. The near slope of a hill with well-grouped trees on the horizon-line casting heavy shadows on the grassy hill-side.

It looks as if you had attempted to lighten the dark mass of the trees at upper left corner, and overdone the matter, giving almost an effect of strong halation. There seems to be detail there, however, and also a suggestion of cloud-forms in sky near horizon. I should say, therefore, that your plate was capable of an even better print on some paper giving less contrast than the one employed.

"APPLE BLOSSOMS." E. R. R. — A very beautiful, delicate print and a finely-composed picture. An apple-tree in full bloom in the left foreground fills its place as center of interest admirably, and is well balanced by the feathery elm in the right middle distance. A quaint old house plays its part in joining and unifying the whole.



THE ROBINSON BRIDGE

H. M. — BRIDGES

C. H. BROWN

## Answers to Correspondents

*Readers wishing information upon any point in connection with their photographic work are invited to make use of this department. Address all inquiries to Guild Editor, PHOTO-ERA, 383 Boylston Street, Boston. If a personal reply is desired, a self-addressed, stamped envelope must be enclosed.*

E. F. T. — A standard formula for intensification with uranium is

No. 1. Uranium nitrate, 15 grains; water, 4 ounces.

No. 2. Ferrieyanide of potassium, 15 grains. Water, 4 ounces.

For use, take  $1\frac{1}{2}$  ounces each, Nos. 1 and 2, mix and add  $\frac{1}{2}$  ounce of glacial acetic acid.

Distilled water should be used if possible in preparing uranium solutions.

E. F. T. — To reduce excessive uranium intensification, use a weak solution of ammonium carbonate, or ammonia water—say  $\frac{1}{2}$  ounce ammonia water in 15 ounces of water. All solutions to be applied to film side.

F. W. B. — The irregular discoloration and darker patches on your velox prints are probably due to imperfect immersion of prints in the fixing-bath. If you use an acid stop (acetic acid, 1 ounce; water, 32 ounces) for rinsing prints between developing and fixing, it will do away with the trouble; or make sure that the print is completely covered with fixer *immediately*, or the action of the developer will continue and cause trouble. Be careful that the rod used for immersing prints does not

rest on last print put under. That caused a straight dark line on my prints, for a long time unaccounted for.

C. N. D. — Your trouble is evidently under-development. When one first begins to do his own developing this is a natural tendency. The image comes up clearly at first and with the dim, red light seems dense enough; but don't take it out prematurely when the image seems to be losing clearness. Remember that density will be lost in the fixing-bath.

Don't examine the plate too frequently or keep it out of the developer too long at a time. The plate should show a faint image on the glass side when development is complete.

DELIA P. — Since you have had some little experience and wish to do more serious work than mere "snapshots," I should advise, by all means, plates rather than films. A 4x5 plate camera with tripod will give you a splendid equipment for pictorial work, on a small scale of course; but you have the advantage of being able to get the composition and focus on the ground glass and you can take your choice in plates of various speeds and color sensitiveness. A good clear plate of that size will enlarge to make a beautiful print suitable for framing.

I. CRANE. — The ideal negative is hard to define. It depends on your printing medium.

A beautiful negative to look at is not always capable of imparting all its beauty to paper, and sometimes a plate that looks thin and uninteresting will give a wonderful, soft picture.

For use with platinum paper, a fairly strong plate is best, but with developing papers a thinner one with less contrast gives better results. A fair, average negative should, when laid over a printed page, allow the printing to be read through the heaviest parts and not show clear-white in the shadows.



THE AULD BRIG O'DOON

H. M. — BRIDGES

ALEXANDER MURRAY

HELEN N. — If you are using the "Special" Velox and still get too much contrast in your prints, try daylight printing. Choose a place several feet from a north window, or one where there is a subdued light, and experiment for your exposure which should be from one to five or ten seconds or more, according to the density of the plate.

If you work in the evening so that this method is not available, try adding Iodide of Potassium to the developer (10 grains to each ounce of Metol Hydro stock solution). This gives a greenish-yellow color to the prints which disappears in the fixing. If any spots show after washing, a fresh fixing-bath will remove them.

C. N. P. — A good sensitizer for use in making prints on correspondence cards is this:

Oxalate of iron (saturated solution) . . .	1 dram
Nitrate of silver (saturated solution) . . .	½ dram
Water . . . . .	4 drams

The paper should be dried in the dark. After exposure, fix in plain hypo-bath; 1 ounce of hypo to 3 of water, rinse, and clear in a bath of oxalic acid, 1 part to 20 of water.

EDWIN B. — Azo paper and cards can be dried between blotters without "linting." The blotters should be changed when cards are partly dry. If you then put them under slight pressure, they will come out perfectly flat.

This does not apply to Velox, for the blotters will stick to the emulsion.

K. D. ELKINS. — Doubtless your disappointment in the outcome of seashore pictures is due to over-exposure. The light at the seashore is deceptively bright and exposures that would be normal inland will give badly over-timed plates on the shore.

Rather than shorten your exposure, use slower plates

or a smaller stop; a very short exposure "freezes" the surf, giving no sense of motion, but a feeling of bits of ice or snow.

I. C. E. — In judging your exposure look at your heaviest shadows and time to get detail there. If you have not given time enough to bring out that part of your plate, no amount of developing is going to give it to you. Prolonged development will only block up your highlights and give you halation, without bringing out a bit more detail in the shadows.

F. E. K. — Ordinarily I should say  $\frac{1}{10}$  or  $\frac{1}{12}$  of a second would be the limit of exposure for hand camera work; anything longer than that would be very apt to show blur from movement of camera.

With the fixed-focus camera, the best way to get fuller exposure would, I should say, be the use of the new Eastman Speed Film. This is a great help where snapshots in the shade or on cloudy days are desired.

If you do your own developing do not fail to note that these films require 25% more developing than ordinary films.

R. C. P. — The sliding front on the hand camera is not ordinarily of much use when films are used and the camera held in the hand. If one were taking a tall building it might be wise to raise the front, holding the camera level, of course. But it is hard to tell what you are including when the view-finder must be depended upon.

A. J. H. — The "dirty" appearance of your cards is probably what is known as abrasion or friction marks and can be removed, if not excessive, by rubbing with a tuft of absorbent cotton wet with alcohol.

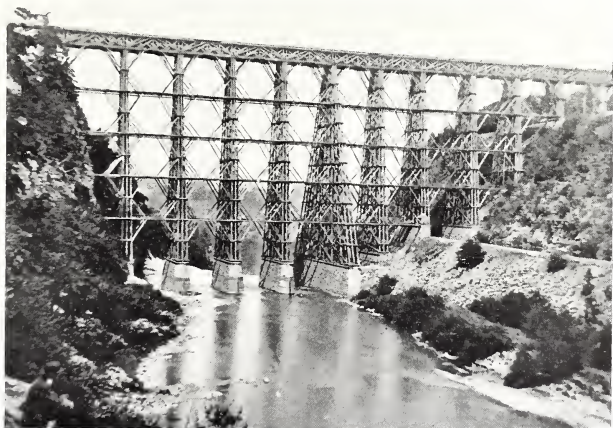
These marks may be avoided by using potassium iodide in the developer: Five drops of a 10% solution added to each ounce of developer as mixed for use at 10 grains to each ounce of stock solution.

The yellow color will disappear in fixing.



# OUR ILLUSTRATIONS

Edited by WILFRED A. FRENCH



FORTAGE BRIDGE

H. M. — BRIDGES

C. I. HUNT

THE cover-decoration this month, and repeated on page 280, is a picture typical of the artistry of Madame d'Ora, who, as even her name suggests, is the woman of the hour—in photographic portraiture. Although her brilliant talent as a camera-artist has been the subject of many a potent pen—including that of A. H. Blake, A.M., in this issue—we cannot refrain from adding a few words of praise on our own behalf. The refined, "spirituelle" character of the women-models lends a peculiar, irresistible charm to Madame d'Ora's portraits. Who can remain unimpressed by the wistful expression of the young woman arrayed in black furs, and who, apparently, has just completed a successful shopping-tour? With true artistic instinct the artist has used for the background the scene of the fair model's recent shopping-activity; and, in spite of the strongly-contrasted white paper packages and bunch of violets, the face maintains its integrity as chief source of interest.

The frontispiece is a triumph of composition and expression. Wonderful in simplicity of design and balance of line! Still more remarkable is the eloquence of the eyes, which form the climax of the upward movement beginning at the elbows. The one painting which, as we remember, rivals the wonderful sorcery of the eyes of this fair sitter, is Van Dyck's portrait of Maria Luisa Van Tassis, in the Liechtenstein Gallery, Vienna. But our siren seems to be none other than Gaby Deslys, who caused King Manuel, a mere youth, to lose his kingdom.

One can but feel that the attitude of the handsome brunette, pictured on page 283, marks her personality. This graceful pose of the left arm does not seem to

have been suggested by the artist as part of the pictorial design. It is more likely to be a fancy of the sitter. Here, as elsewhere, the manual extremities are managed with consummate skill and rare discretion by Madame d'Ora.

The naïveté of her children, as expressed on pages 282 and 284, also affords much pleasure, the prim attitude of the little miss with a white rose at her side being particularly interesting.

The portrait of the etcher, L. Kasimir (page 281), who is engaged in drawing a proof from one of his etched plates, may serve as a suggestion that our American photographers induce their patrons, who are professional men, to afford them similar sittings. They are unconventional and, sometimes, more satisfying than expressions reminiscent of the artist's studio.

As Professor Cook supplied no illustrations for his article on flashlight-photography, the Editor procured a number from various sources in the short time left him. Therefore, the selection, however inadequate it may appear in some instances, serves to accompany, rather than to elucidate, Professor Cook's paper, and only the Editor can be held accountable for any artistic shortcomings.

The portrait from the Towles Studio, page 271, is one of the most successful productions by artificial light that PHOTO-ERA has ever published. The distribution of light, the rendering of the flash-values, the modeling of the features and of the eyes—all denote the absolute success of flashlight-illumination as obtained by means of thoroughly-adequate apparatus operated by a skilled specialist. Data: Dallmeyer Portrait-Lens; Hammer





A RUSTIC BRIDGE

H. M. — BRIDGES

ALICE F. FOSTER

Red Labels; Towles-Schofield Flash-Lamp; 10 grains Victor flashpowder; pyro; straight development; no local work whatever; Cyko Buff.

The picture of a youthful pianist, page 270, is an admirable example of pictorial photography obtained by flashlight. The artist, Louis Schreiber, captured a prize in the PHOTO-ERA flashlight competition, not long ago, and his present achievement has all the artistic and technical qualities demanded by the most exacting jury. Aside from the pictorial charm of this delightful genre-study, the most important feature of interest to the flashlight-workers is the successful management of the child's eyes, and the superb modeling of features, hands and dress. This is due to the placing of the flash—in the use of which Mr. Schreiber shows uncommon skill—as well as to the intelligent selection and use of dry-plates. He modestly refers to his ability as "ordinary common sense." Data: Professional 8 x 10 camera; Dallmeyer Stigmat lens; at full aperture; flashlight; 3½ grains Luxo flashpowder; Plastic Plate; pyro; Artura, Grade E.

D. C. Shoberg's contribution, page 269, excels by the searching quality of the flash. This valuable feature characterized the entire collection of flashlight-prints which he courteously submitted to the Editor. The evenness of the illumination over the entire picture-area is also praiseworthy. We understand that the picture is an impromptu home-scene produced under unfavorable conditions with no attempt to apply the rules of composition. Data: 8 x 10 Seneca camera; Goerz Dagor; 12-inch focus; at F/8; Shoberg's Portable Skyflash; 8 grains Luxo Powder; Cramer plate; pyro; Cyko; no reflector used.

The portrait of Mr. Arthur H. Paul, of the Eastman Kodak Company, page 267, exemplifies Mr. Parkinson's brilliant ability as a flashlight operator. Knowing the sitter personally very well, the Editor can vouch for the fidelity and excellence of the likeness. Data: 8 x 10

studio-camera; 3A Dallmeyer portrait-lens; 15-inch focus at F/5.6; March, 1912; flashlight; inst.; 15 grains powder; Plastic Plate; pyro; Angelo print; background put in on negative.

Another of Mr. Parkinson's admirable flashlight-portraits, page 266, the artistic quality of which, however, is marred by the sitter's hair-ribbon. On one side it is intrusive, and on the other it merges with the outlines of the chin and neck. The artist's technique is always to be relied on. Data: the same as preceding.

The halftone made from the picture "A Drink of Cider," page 268, was the only available print sent us by the artist, Dr. David Bevan. It was a dark sepia print in which the gradations were not strongly indicated, but its interest was very marked, as can be seen from the illustration. A genre-study, composed of several figures, and illuminated by flashlight, is not the easiest of tasks, and yet Dr. Bevan has told an interesting and connected story. Data: 5 x 7 Century Grand; Isostigmat; 7¼-inch; open; Eastman Flash-Sheet, No. 2; Imperial N. F.; pyro-soda tank; Angelo sepia smooth.

E. Louise Marillier always displays uncommon talent in the arrangement of her flowers and fruits. Witness her "Peonies," page 273. The flowers appear to have fallen naturally into place. The balance, perspective and chemical effect of this group are absolutely above criticism—an example of flower-photography worthy to be studied and emulated.

The superb and spacious forest-road, by a well-known pictorialist, page 277, is a well-ordered composition. The clearly-defined perspective culminates at a well-placed point of light; but if the picture were a contribution to a well-known circulating pictorial album, its maker would be asked to trim it, until only the distant clearing were left. No doubt one inch less at the bottom and at the left would create a complete, harmonious and well-balanced picture; two inches removed from the top would convert the print into a road-view, and one and

## THE CULVERT

H. M. — BRIDGES

J. H. FIELD



one-half inches from the bottom into a magnificent wood-interior. But, somehow, the effect of the picture, as it stands, gives a feeling of freedom and largeness, which it were a pity to curtail. Data: October; just after sundown; reflected light from clear sky;  $3\frac{1}{4} \times 5\frac{1}{2}$  film; B. & L. R. R. lens;  $6\frac{1}{2}$ -inch; F/16; 5 seconds; Eastman N. C. film; Pyro tank;  $6\frac{3}{4} \times 8\frac{1}{4}$  Cyko soft Platinum enlargement developed with metol-hydro.

Pare Monceaux, page 278, was made by the Editor during a visit to Paris in 1904. Its wonderful charm has been adequately described by Emil Schwab in this issue. Data: May, about 10 A.M., strong sunlight;  $5 \times 7$  Folding Kodak; Voigtlander & Son No. 4; Series III. Collinear;  $7\frac{7}{8}$ -inch focus; F/11;  $\frac{1}{2}$  second; Eastman N. C. film; pyro;  $5 \times 7$  Portrait Velox print.

"Damon and Pythias," page 297, illustrates the versatility of our new Guild editor, Katherine Bingham, who is a professional photographer of exceptional ability and international reputation. Although a portraitist, Miss Bingham excels in every department of photography, and animals is one of her many specialties. Her editorial — "How to Photograph Cats and Kittens Successfully" — printed in this issue, will be of great practical assistance to Guilders who wish to take part

in that particular contest. Data:  $5 \times 7$  Century Studio Camera; Goerz Doppel Anastigmat;  $16\frac{1}{2}$ -inch focus; bulb exposure; Seed 30; pyro acetone; Azo print.

For highly-artistic shore-scenes, H. L. Bradley enjoys an extended reputation. Those published in PHOTO-ERA not long ago have been much admired. The subject "The Incoming Tide," page 286, tells its own story. In the distance we observe the well-known summer resort, Bar Harbor. Data: August; 4:30 P.M.; sun; Goerz Dagor lens, 6-inch focus; stop, F/8;  $\frac{1}{50}$  second; Eastman N. C. Film; pyro-soda; Professional Cyko.

## Our Monthly Competition

Nor for a long time has a contest excited so much general interest and yielded so many satisfying entries as the "Bridge" competition. While the participants exercised their ability with unwonted enthusiasm, they were aided by the prevailing great variety of bridge-construction, and the fact that some kind of a bridge, at least, could be found almost anywhere. The results have been pleasing to an eminent degree, and without difficulty the jury made a selection of prize and Honorable Mention pictures which include almost every type

of bridge constructed in this country. It is also pleasing to state that the Editor's warning, how *not* to photograph bridges, was heeded, and there was no entry which showed the camera to have been placed in the center of the structure, revealing a symmetrical, inartistic perspective, nor was there a single view of a bridge taken at a point directly opposite its center, longitudinally.

The first prize was captured by Dr. David Bevan, for a picture whose simple composition, combined with rare pictorial beauty, impressed the jury at the very start; and frequent analysis, also comparison with prints by other competitors, served only to justify the original choice. Page 299. Data: September, 1912; 6:30 A.M.; clear day; Defender Ortho-Nonhalation; Smith Semi-Achromatic lens; 12-inch focus; stop, F/8; quick bulb exposure; pyro-soda, tank; Angelo Sepia Platinum.

In direct contrast to the quiet performance of Dr. Bevan is W. H. Zerbe's open and imposing design, page 301. The bold and stately arch of the bridge, which dominates the picture-area, is also the frame for a pontifical structure, beyond. Thus, curiously enough, whether by accident or intent, the picture contains a double representation of the subject to be rendered. Data:  $6\frac{1}{2} \times 8\frac{1}{2}$  Polychrome Plate; pyro-acetone; Zeiss B22, Series V; at F/18; 1 second; soft Cyko.

The massive stone bridge, pictured on page 301, engages the attention of the critical eye by the graceful arch, the reflection of which is partly broken by flowers and shrubbery, and the general pictorial effect. The straight line of the structure has been judiciously subordinated by partial concealment. A certain degree of clear delineation of the straight parapet of a plain stone or iron bridge is necessary, however; but any attempt, by work on the negative or by trickery in printing, to reduce the emphasis of the line beyond the point of recognition, is fatal to the integrity of the picture.

A few words regarding reflections in the water. Perfect reflections are always pleasing to the eye, particularly multicolored autumnal foliage at the edge of a pond. In the case of a single stone arch, however, a perfect reflection gives the impression of an immense circular hole. While this may form a striking spectacle, it is of little value to the artist, who, unless he can find a means to obliterate or, at least, modify the reflection, will visit the place where, thanks to weather-conditions, the unwelcome feature would be suggested but faintly.

Mr. Phister has studied his subject, page 302, very carefully and made the exposure amid conditions most likely to produce an harmonious picture. Data: Sept. 3, 4:30 P.M.; sunlight;  $\frac{1}{2}$  second; R.R. lens; stop, U. S. 8; Standard Polychrome; pyro; enlarged from  $4 \times 5$  on Cross Bromide paper developed with diamidophenol.

"The Bridge in the Park," page 298, was one of several  $10 \times 13$  rough surface carbon prints superb in simplicity of design and breadth of handling. The boldly-contrasted outlines of the bridge suggest a silhouette, an effect easily accounted for by the shadow of the tree on the distant bank of the stream. It is two o'clock in the afternoon. As remarked elsewhere in this column, the Editor does not favor reflections if indicated excessively; but in this case the brightly-illuminated background carries the burden of a deep reflection easily. For originality of arrangement, alone, Mr. Harvey's bridge justifies its existence. Data: September 11; 2 P.M.; bright sunlight;  $6\frac{1}{2}$ -inch Isostigmat; stop, F/8; Orthonon; 8 times ray-filter; pyro-tank; enlarged rough green carbon print.

In a former issue reference was made to the famous wooden bridge which for a long time spanned the Genesee River at Portage Falls, N. Y., page 305. Its con-

struction was considered a great engineering-feat, for rising at a great height, it filled the whole opening between the high walls of the river. Its picturesque, lattice-like appearance delighted the eye, and for many years it was visited and admired by tourists. Unfortunately it was destroyed by fire, about twenty-five years ago—an irreparable loss to the State. Through the courtesy of C. I. Hunt, we are privileged to publish a superb view of this historic bridge. Data: Copied and enlarged by Mr. Hunt from a very small photograph made nearly forty years ago and the best he was able to procure.

There is no question that Mrs. Foster's "Rustic Bridge," page 306, is pictorially very striking. The entire portion below the line of the bridge is exceedingly attractive; so much so, indeed, that the bridge—in itself a pleasing object—is not sufficiently assertive. The group of trees at the right saves the design from being too symmetrical, while the atmospheric quality has been well rendered. Data: September, 1912; 5 P.M.; Premo Camera; stop, F/16;  $\frac{1}{2}$  second; Cramer Crown plate; Buff bromide enlargement.

One of the solidly-artistic contributions to this contest is by J. H. Field, page 307. The eye is led along an interesting foreground to the rugged single-arch bridge forming a composition of dignified strength and simple, direct beauty, emphasized by the pleasing tone of the print. Data: Sept. 23, 1912; 9:45 A.M.; Cramer Medium Iso; rear combination of R. R. lens; full opening; 3 seconds; pyro-soda; Japanese Tissue print.

Alexander Murray's picture of the most noted bridge in Scotland, page 304, is a welcome addition to our "Bridge" competition. It is strikingly artistic in design and mastery in performance. As a bromide enlargement, the print is one of the most successful the Editor has ever seen. This beautiful bridge, with its graceful lines and beautiful setting, was photographed *con amore* by Mr. Murray—a Scot noted for the reverence and affection with which he regards the scenic beauties of his native land. Thus, our readers are indebted to this whole-souled pictorialist for a genuine treat. Comparing the print with the engraver's proof, we are constrained to add that the latter is an eminently faithful reproduction. Data: August 19; afternoon, good light;  $4 \times 5$  Premo Camera; Bausch & Lomb R. U. lens;  $6\frac{1}{2}$ -inch focus; F/16; Imperial Special Rapid;  $\frac{1}{2}$  second; Amidol; No. 5 Monox; bromide enlargement  $7 \times 10$  from part of negative.

Among the numerous entries depicting the old-time covered wooden bridge, the picture by C. H. Brown, page 303, was conspicuous for the singularly attractive style of the structure and the pictorial beauty of the ensemble. Mr. Brown deserves much praise for the eminently artistic treatment of his subject. Data: June, 1910; bright light; Premo Film Pack; Goerz Dagor; 5-inch focus; stop, U. S. 16; Azo enlargement, M. Q. developed.

The bridge by J. W. Schuler, page 309, is a very graceful affair, with pleasing lines which harmonize well with the landscape, but the reflections are jarring notes in the artistic scheme. This is to be regretted, as the tonal quality of the picture above the water-line is very satisfying. Data: July, 10 A.M.;  $5 \times 7$  Poco Camera; R. R. 7-inch focus lens; F/8; bright; Stanley plate; pyro; red gum print; reproduction from smooth surface print.

On account of lack of space, reproductions of five Honorable Mention pictures in the "Bridge" contest, do not appear in this issue. They are beautiful subjects, by well-known pictorialists—J. Herbert Saunders, Leon Jeanne, Paul B. Morrison, Fred Farrington and Wm. P. Halliday—and will embellish our January number.



THE BRIDGE

H. M. — BRIDGES

J. W. SCHULER

## LONDON LETTER

CARINE AND WILL A. CADBY

No doubt the event of the month was the "At Home" of the London Salon of Photography, which took place on the evening of the 8th of October in the Gallery. Mr. Reginald Craigie — for many years the successful and universally-popular honorary secretary and even now still called on by his successor to preside over the gathering — observed in his opening speech that the old Photographic Salon is dead, and a new name had to be chosen for its offspring. And so we have the London Salon, very little different in name and, certainly, still less in aims and management.

The "Smoker" — as the "At Home" is affectionately known — has always been a most attractive feature of the Salon autumn exhibition. No other gathering brings together so many photographers of such varying schools. Differences that are acute enough for three hundred and sixty-four days in the year, seem for this one magic evening to be dropped and, through the smoke-laden air, one sees, not without amusement, the lion and the lamb sitting amicably together, chatting and enjoying the entertainment and refreshments provided. This is as it should be, and the Salon is doing good work in bringing together annually photographers of divergent views and personalities and giving them a chance in the genial atmosphere of the "Smoker" to get over their differences, make new acquaintances and renew old friendships.

The program of the evening's entertainment stated that conversation would be "interrupted at intervals"; but, as in past years, the entertainers took up the lion's share of the time.

In returning thanks for the visitors, Mr. Macfall made a good point when he insisted on the soundness of the policy of the Salon in opening wide its doors to all the world. The temptation to form a close society — in which members' work can be shown to the best advantage with plenty of space around each print — must always be strong. But if the annual exhibitions are to be progressive and alive to all the movements of the day, new workers must be discovered, and this can be done only by inviting outsiders to place their best pictures before the judging committee.

There is just now an exhibition of Guido Rey's work at the Little Gallery. He has some rather charming photographs at the Salon, so that one looked forward to see a one-man show by this clever Italian. It was something new to us, accustomed as we photographers are nowadays to studies, suggestions, sketches and experiments. It was quite a revelation to see the efforts of someone whose aim apparently is to produce a finished picture.

Only the photographer can realize how much work these delicate little genre-pictures represent. There are not often more than two figures in the scheme, but so carefully is everything studied and arranged — lighting, composition, background, accessories — that the result is wonderfully harmonious and complete.

Seeing a good many of these pictures together, however, in spite of their cleverness, and in spite of their romantic charm, is not entirely satisfactory; the completeness of each suggests duplication and that there is no more to be done, and the idea of finality in any art or craft is not stimulating.

There are eight classical subjects, which strike a rather new note and do seem really classical in spite of being photographs; the most attractive, perhaps, is "Penelope," in which the spirit of expectant waiting has been cleverly caught.

The Platinotype Company has lately introduced a new grade of platinum paper under the name of "Ivory



Black." Many years ago I remember being present at a ceremony in an upper room in Mortimer Street, London. Holland Day — newly arrived from Boston — was developing a platinum print which emerged from the boiling bath a beautiful, mellow, ivory black, quite different in tone and quality from anything I had seen before. It was my first acquaintance with mercury in the developer, and since then it has, of course, been widely used, generally with lurking misgivings as to the permanence of the results. The Platinotype Company has always been against it, and no doubt the firm is technically right; at the same time, I have mercury-developed platinum prints that have stood unaltered the test of daylight for more years than I care to name.

And so it has come about that the firm has brought out this new paper to take the place of mercury-toned platinum, and certainly it is very like it, and it will no doubt prevent many workers straying from the narrow path of normal development. Officially it is described as a tone between sepia and black, and the amount of sepia can be slightly varied according to the temperature of the bath. The sepia developer is recommended, but whispers from "mercury" enthusiasts have already reached me to the effect that the results can be made even more effective in color by the backsliding trick of putting mercury in the ordinary hot black developer. So, in spite of the good intentions of the makers, there are some people who refuse to be saved. But in their experienced hands, mercury becomes, not a danger to the permanency of their prints, but a power for wider, and often more artistic, expression.

The Halcyon — the latest and one of the most successful of women's clubs — has a high-class and varied members' exhibition running at the present time at the gallery of the club in Cork Street. There are examples of the skill of the members in black and white work, color, engraving, jewelry-fittings, book-binding and illumination.

But the chief interest to my present readers lies in the almost unique fact that on different walls of the same gallery hang paintings and photographs, and one does not feel any incongruity in their nearness to each other. Women are evidently going to take the lead in a movement towards closer sympathy between the branches of the graphic arts, and the Halcyon Club has certainly made the first step in this direction, and without the heavens falling!

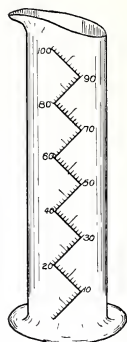
## BERLIN LETTER

MAX A. R. BRÜNNER

As the darkest month of the year approaches, amateurs will turn to photographing interiors. Generally flashlight is used; but if people are in such rooms, they appear often too pale, while the shadows are too deep. To make a picture more natural, it is advisable to use gas or electric light. Of course, a powerful lens is decidedly necessary. The person to be taken should be reading, sitting or the like, anything which expresses rest. If, however, a person or a group is to be in a standing position, only those will give good models who have some experience, or are really interested in this difficult kind of pictures, for they are required to stand still for several seconds.

A brightly-burning standing-lamp should be used. If besides there are lamps in the ceiling or hanging therefrom, they ought also to be illuminated to increase the brightness of the apartment. To produce a really

artistic photograph one must study on the focusing-screen the effect of the light upon the models, especially the eyes. Too dark shadows must be diminished by reflectors. The best effects are obtained by photographing from one room into an adjoining apartment. Of course, one must not neglect the surroundings of the persons; and objects in the background, likely to spoil the whole effect, must be removed first. The model must be the center of interest; the room itself should not draw the main attention. One must also be careful to see what objects surround the head of the models. I remember once to have taken such a picture and, when developing it, noticed that the head of my model was surrounded by a glittering halo, like the head of a saint. What was the cause? There was a painting with a circular frame of bronze hanging in the background, and unfortunately my model was standing with his head just in front of it. I removed it and took another photograph, which gave a far better effect. According to the source of light ten to twenty seconds are required. Children will scarcely be able to hold still such a long time. One develops and prints best with soft-working materials, and should be careful to trim the finished picture in the right way to obtain an artistic effect.



For mixing his chemicals every photographer uses measuring-glasses (graduates), the marks on which are sometimes difficult to read. A German professor, Herr Goebel, has acquired recently a patent for his method of arranging the scale on these glasses. We know that in every right-angle triangle the hypotenuse is longer than either of the sides, but the combined length of the latter two surpasses the former. His method is to make the marking-lines, not one above the other in a vertical line, but on the inclined sides. (See the accompanying sketch.) Thus a greater space is left between the various marks, and yet in spite of their increased number it is easier to distinguish them and to measure any desired quantity of liquid. In addition, the marking-lines are not horizontal but also inclined, forming an angle of ninety degrees with the cathetes.

About a year ago the two largest amateur clubs of Berlin were amalgamated into one big society, which fact I mentioned in a letter at the beginning of this year. A little earlier a similar case occurred in Munich, the capital of Bavaria. Here the *Club der Amateur Photographen* and the *Freie Vereinigung von Amateur Photo-*



graphen were in question. The new club is the largest and most influential in that kingdom. The expectations based on such a combination have been realized, as the first year of its existence, under the new régime, has proved. The society was thus able to carry out its chief aim, viz., to further artistic photography in the fullest sense. There were numerous illustrated lectures, practical courses in making diapositive enlargements, paper-negatives, pigment- and gum-prints, etc. Each month a local exhibition was held. There were eleven excursions into the beautiful suburbs, which gave abundant opportunity to take home records of picturesque sights. What the single clubs were not able to do, the new society carried out, viz., hiring and furnishing a studio. Members took part in all important photographic exhibitions, such as those in Hamburg, Danzig, Heidelberg and Birmingham. The society appeared in public only once; it participated in the annual exhibition of the Munich Art Club, which fact was much commented on in the daily papers. In May, 1913, the League of the Lower-Saxonian Amateur Photographic Clubs will hold its first large exhibition in Hanover, the most ambitious one to be held in that noted city. The Photographic Society of Hanover will also take this important undertaking in hand, besides organizing its tenth anniversary celebration in that month.

Before I close this letter, I will add a few data about the photographic industry in our neighboring country, Austria. When this department, viz., the Berlin Letter, was started in May, 1910, I gave a survey of our own industry in that issue and mentioned the various troubles which afflicted it. Similar factors are at work in Austria, where photography has not much flourished during the last four years. The number of studios has become too large, thus the profits of each have decreased; besides, the general expenses, also price of raw material and the rents, have gone up considerably. Last, but not least, Austria, like Germany, suffers from a terrible general increase of prices, which TEUERUNG at the end of this year has reached a point almost unbearable. No day passes which does not bring a discussion about it in the daily papers, and frequently meetings composed of people of all occupations and professions are being held. Furthermore, the number of photographers as well as assistants is too large, which has been observed for several years, but which has never been so serious as this year. Many enlargement-concerns have grown up, to the great displeasure of the professional photographers, which offer pictures ridiculously cheap, or free, or as prizes for solving puzzles. These enlargements are made in the rough, and the public, not finding them available, is required to order retouching and framing, for which, however, it has to pay high prices. Austria needs a law dealing with unfair competition similar to the German one which was given us a few years ago, and which is enforced with typical thoroughness. There are also complaints that professional photographers are omitted more or less intentionally when orders for public works are given out by the government and other authorities. Amateurs and officials are generally preferred, and these furnish a large number of pictures, not made in a studio. The industry in cameras, papers, plates and other accessories is not very large, and immense quantities are imported, chiefly from Germany, also from Belgium, France and Great Britain.

In closing this report, I may mention a novel use of the camera which has become known here. In races of all kinds, the judges have often great difficulty to decide which is the winning horse, cyclist, boat, etc., as the difference between the distance of the victors is only a few inches. There have been disagreeable disputes at such occasions, and experiments have been made to take

a snapshot of the scene when the contestants arrive at the winning-post. An electrical expert of Brussels has devised an apparatus which works automatically in such a way that the winning horse, boat, etc., tears a wire whereby the shutter of a camera is released. The plate is at once developed, and prints are made while the race is still going on. The system has worked well on Belgian race-courses and is being introduced in Berlin.

## For Our Musical Readers

THAT most of the men and women engaged in pictorial photography — whether professional or amateur — are very fond of music, and, frequently, technically proficient, is a fact not generally known. The most popular feature of the photographers' conventions, held in Boston in 1903 and 1904, was a semi-classical concert, vocal and instrumental, in which the performers were artists of high rank. Although vaudeville has now taken the place of such artistic performances, it does not lessen the fact that the average photographer prefers opera, as well as vocal and instrumental music of the highest order. If proof were needed, the fact that a large percentage of the audiences at the Boston Opera and the Boston Symphony Orchestra are amateur and professional photographers — true also of other music-centers — would be sufficient. Therefore, most of our readers will be interested in the Universal Musical Dictionary Encyclopedia, published in ten volumes, a review of which, by the Editor, will be found in another part of this issue. The work is worthy the most favorable consideration.

## Ease in Coloring Photographs

WE recently received a pleasant surprise in the form of a copy of October PHOTO-ERA with a number of illustrations very artistically tinted in Japanese Self-Blending Water-Colors, such as are advertised in this issue. It appeared afterwards that this was the handiwork of a youthful amateur with very little experience. Several marines, landscapes and the young lady in a loose gown were particularly successful, considering that the subjects were on coated paper. We are assured by the manufacturer of these water-colors that very little skill is required with these mediums, particularly when the prints are on matte finish photo-papers.

F. J. Mortimer, the eminent English pictorialist, took up the tinting of his bromide enlargements not long ago, using these Japanese Transparent Water-Colors, and at once became enthusiastic over the facility with which he obtained delightful and accurate effects. Other workers have been similarly successful.

An artistically-colored photograph, produced at a trifling cost, makes a particularly welcome gift at Christmas time. The wise worker will ask his dealer for a set of "Self-Blending Colors," accepting no substitute, or send directly to the makers, the Japanese Water-Color Co., 56 East 23d St., New York, or, simply, Rochester, N. Y.

## Beginners as Competitors

AFTER having won a prize in the Beginners' Department, a participant may not be eligible for more prizes.

He may, however, take part in the regular ROUND ROBIN GUILD prize-competition; for obviously he will have ceased to be a beginner, and his success in the regular GUILD CONTESTS will depend entirely on his artistic and technical ability.

# Exposure-Guide for December

Calculated to give Full Shadow-detail, at Sea-level, 42° N. Lat.

For altitudes up to 5000 feet no change need be made. From 5000 to 8000 feet take  $\frac{3}{4}$  of time in table. From 8000 to 12000 feet use  $\frac{1}{2}$  of exposure in table.

Exposure for average landscapes with light foreground, river-scenes, light-colored buildings, monuments, snow-scenes with trees in foreground. For use with Class 1 plates, stop F/8 or U. S. 4. For other plates, or stops, see tables.

Hour	Bright Sun	Sun Shining Through Light Clouds	Diffused Light	Dull	Very Dull
11 A.M. to 1 P.M.	1/32	1/16	1/8	1/4	1/2
10-11 A.M. and 1-2 P.M.	1/25	1/12	1/5	1/3	2/3
9-10 A.M. and 2-3 P.M.	1/12*	1/6*	1/3*	2/3*	1*

The exposures given are approximately correct, provided the shutter-speeds are accurately marked. In case the results are not just what you want, use the tables merely as a basis and increase or decrease the exposure to fit the conditions under which one works. Whenever possible keep the shutter-speed uniform and vary the amount of light when necessary by changing the stop.

\*These figures must be increased up to five times if light is inclined to be yellow or red. Latitude 60° N.  $\times 3$ ; 55°  $\times 2$ ; 52°  $\times 2$ ; 30°  $\times \frac{3}{4}$ .

For other stops multiply by the number in third column

F/4	U. S. 1	$\times 1/4$
F/5.6	U. S. 2	$\times 1/2$
F/6.3	U. S. 2.4	$\times 5/8$
F/7	U. S. 3	$\times 3/4$
F/11	U. S. 8	$\times 2$
F/16	U. S. 16	$\times 4$
F/22	U. S. 32	$\times 8$
F/32	U. S. 64	$\times 16$

**SUBJECTS.** For other subjects, multiply the exposure for average landscape by the number given for the class of subject.

**1/8 Studies of sky and white clouds.**

**1/4 Open views of sea and sky;** very distant landscapes; studies of rather heavy clouds; sunset- and sunrise-studies.

**1/2 Open landscapes without foreground;** open beach, harbor- and shipping-scenes; yachts under sail; very light-colored objects; studies of dark clouds; snow-scenes with no dark objects; most tele-photo subjects outdoors; wooded hills not far distant from lens.

**2 Landscapes with medium foreground;** landscapes in fog or mist; buildings showing both sunny and shady sides; well-lighted street-scenes; persons, animals and moving objects at least thirty feet away from the camera.

**4 Landscapes with heavy foreground;** buildings or trees occupying most of the picture; brook-scenes with heavy foliage; shipping about the docks; red-brick buildings and other dark objects; groups outdoors in the shade.

**8 Portraits outdoors in the shade;** very dark near objects, particularly when the image of the object nearly fills the plate and full shadow-detail is required.

**16 Badly-lighted river-banks, ravines, to glades and under the trees. Wood-interiors** not open to sky. **48 Average indoor-portraits** in well-lighted room, light surroundings.

## Example :

The factors that determine correct exposure are, first, the strength of light; second, the amount of light and dark in the subject; third, speed of plate or film; fourth, the size of diaphragm used. To photograph an *open landscape, without figures*, in Dec., 2 to 3 p.m., bright sunshine, with plate from Class 1, R. R. Lens, stop F/8 (or U. S. 4). In the table look for "hour," and under the column headed "Bright Sunshine," note time of exposure, 1/12 second. If a smaller stop is used, for instance, F/16, then to calculate time of exposure multiply the average time given for the F/8 stop by the number in the third column of "Table for Other Stops," opposite the diaphragm chosen. The number opposite F/16 is 4. Multiply  $1/12 \times 4 = 1/3$ . Hence, exposure will be 1/4 second, approximately.

For other plates consult Plate-Speeds Tables. If a plate from Class 1/2 is used, multiply the time given for average exposure, F/8 Class 1, by the number of the class.  $1/12 \times 1/2 = 1/25$ . Hence, exposure will be 1/25 second.

**PLATES.** When plates other than those in Class I are used, the exposure indicated above must be multiplied by the number given at the head of the class of plates.

# PHOTOGRAPHIC EXHIBITIONS

Information for publication under this heading is solicited

<i>Society or Title and Place</i>	<i>Date</i>	<i>Particulars of</i>
Ninth American Photographic Salon { Art Institute of Chicago, U. S. A. { PHOTO-ERA Prize-Pictures { Chicago Camera Club { PHOTO-ERA Prize-Pictures { Missouri Camera Club, St. Louis {	Jan. 2 to 19, 1913 Nov. 15 to Dec. 1, 1912 Dec. 1 to 30, 1912	{ C. C. Taylor, Secretary, 3223 Cambridge Ave., Toledo, O. { Geo. C. McKee, President, Chicago Camera Club, Chicago { Edwin Loker, 4323 Morgan St., St. Louis

## Notes on the Use of Exposure-Meters

For those who wish to use a meter that is accurate in all conditions, we can recommend both the Wynne and Watkins. Both depend on the tinting of a sensitive paper to a standard shade, thus giving the exact actinic value of the light. Full directions for use are given with each outfit and the manipulation is very simple. The only thing to remember is that, being sensitive to atmospheric conditions, the test-papers do not always change to the exact color of the shade-guide. For this

reason the depth of color and not merely the shade itself should be judged. An actinometer or exposure-meter is a very useful adjunct to one's camera outfit, for it is so constructed that it measures the correct time of exposure under different conditions of light, speed of plate and size of stop used.

We are sure the reader cannot do better than to familiarize himself with the practical and lucidly-written article on the use of exposure-meters, at all seasons of the year, expressly written for this magazine, and printed in full in the January, 1912, issue.

## Plate-Speeds for Exposure-Guide

Class-numbers. No. 1, Photo-Era. No. 2, Wynne. No. 3, Watkins

Class 1/3, P. E. 156, Wy. 350, Wa. Lumière Sigma Class 1/2, P. E. 128, Wy. 250, Wa. Barnet Super-Speed Ortho Ilford Monarch Magnet Ortho Seed Gilt Edge 30 Class 3/4, P. E. 120, Wy. 200, Wa. Anso Film, N. C. and Vidil Barnet Red Seal Defender Vulcan Ilford Zenith Imperial Flashlight Eastman Speed-Film Seed Color-Value Wellington 'Xtra Speedy Class 1, P. E. 111, Wy. 180, Wa. American Barnet Extra Rapid Barnet Ortho Extra Rapid Barnet Studio Cramer Crown Defender Ortho Defender Ortho, N.-H. Ensign Film Hammer Special Extra Fast Imperial Special Sensitive Imperial Non-Filter Imperial Orthochrome Special Sensitive Kodak N. C. Film Kodoid	Lumière Film and Blue Label Magnet Premo Film Pack Seed Gilt Edge 27 Standard Imperial Portrait Standard Polychrome Stanley Regular Vulcan Film Wellington Anti-Screen Wellington Film Wellington Speedy Wellington Iso Speedy Class 1 1/4, P. E. 90, Wy. 180, Wa. Cramer Banner X Cramer Instantaneous Iso Cramer Isonon Cramer Spectrum Eastman Extra Rapid Hammer Extra Fast Hammer Extra Fast Ortho Hammer Non-Halation Hammer Non-Halation Ortho Seed 26x Seed C. Ortho Seed L. Ortho Seed Non-Halation Seed Non-Halation Ortho Standard Extra Standard Orthonon Class 1 1/2, P. E. 84, Wy. 160, Wa. Cramer Anchor Lumière Ortho A Lumière Ortho B	Class 2, P. E. 78, Wy. 120, Wa. Cramer Medium Iso Ilford Rapid Chromatic Ilford Special Rapid Imperial Special Rapid Lumière Panchro C Class 3, P. E. 64, Wy. 90, Wa. Barnet Medium Barnet Ortho Medium Hammer Fast Seed 23 Wellington Landscape Stanley Commercial Ilford Chromatic Ilford Empress Cramer Trichromatic Class 5, P. E. 56, Wy. 60, Wa. Cramer Commercial Hammer Slow Hammer Slow Ortho Wellington Ortho Process Class 8, P. E. 39, Wy. 30, Wa. Cramer Slow Iso Cramer Slow Iso Non-Halation Ilford Ordinary Cramer Contrast Ilford Half-tone Seed Process Class 100, P. E. 11, Wy. 3, Wa. Lumière Autochrome
---	---	---

# THE CRUCIBLE

A MONTHLY DIGEST OF FACTS FOR PRACTICAL WORKERS

*With Reviews of Foreign Progress and Investigation*

Edited by WILFRED A. FRENCH, Ph. D.

Readers are encouraged to contribute their favorite methods for publication in this department

Address all such communications to The Crucible, PHOTO-ERA, 383 Boylston Street, Boston

## White Light for the Darkroom

A LIGHT-FILTER which gives white light but little different from sunlight, yet entirely non-actinic for photographic paper, can be prepared in the following manner, as suggested by Prof. Liesegang some years ago:

In 1000 parts of water dissolve 30 parts of green nickel chloride and 10 parts of red cobalt chloride. This solution will be of a light gray color, and placed between two glass plates, hermetically sealed at the edges, will make an excellent screen for absorbing blue, indigo and violet rays, says *Fotografia Artistica*. It will not prevent the ultra-violet rays from passing; but if this is desired, a light coat of collodion — to which is added a small quantity of quinine acidulated with a few drops of sulphuric acid, or a little esculin, applied to one side of the glass — will effectually shut out the ultra-violet rays. Silver paper exposed behind this screen for over a week did not show the least sign of coloration.

## Orthochromatizing Plates with Pinorthol

It is stated that the German firm, Hoechst Farbwerke, has placed on the market under the name of Pinorthol I and Pinorthol II special solutions for orthochromatizing gelatino-bromide photographic plates. Stock solutions are prepared as follows:

Distilled water.....	15 cc.
Pinorthol I or II.....	3.5 grams
Alcohol to make.....	50 cc.

This solution will keep for several months in the dark. To sensitize the plates take:

Distilled water.....	80 cc.
Stock solution of Pinorthol I or II.....	6 cc.
Alcohol.....	40 cc.

The plates are immersed in this solution for three minutes, then drained quickly and placed to dry, which naturally must be done in the dark.

Pinorthol I sensitizes for yellow, orange and green, but very little for red. Pinorthol II, on the other hand, sensitizes better for red but less for green.

A formula for orthochromatic plates to be used without a filter is:

Distilled water.....	120 cc.
Yellow erythrosine for filters.....	1 gram

When dissolved add 60 cc. of either grain or methyl alcohol. The solution is applied in the same way as the Pinorthol.

## Schlippe's Salt for Brown Toning

PROFESSOR VALENTA, like so many other photographers, has been experimenting with the brown toning of bromide and gaslight prints. He finds that the so-called Schlippe's salt—a sulphate of sodium and antimony—can

be used with advantage, in combination with a suitable developer, for retoning black prints in brown, says *Photo-Korrespondenz*. Schlippe's salt alone gives only orange-colored prints with strongly discolored whites. In a series of experiments made at the Royal Imperial Graphic Teaching and Experimenting Institute of Vienna, the following combination of pyrocatechin and Schlippe's salt was found to give a very fine brown tone:

### Solution A

Pyrocatechin.....	20 parts
Sodium sulphite, dry.....	50 parts
Water.....	1000 parts

### Solution B

Sodium carbonate, crystals.....	200 parts
Water.....	1000 parts

Mix two parts of solution A and one part of B and add to the mixture from 2 to 4 parts of a ten-per-cent solution of Schlippe's salt, according to the shade of brown desired. The prints must first be bleached in the usual bleaching-solution:

Potassium ferricyanide (red prussiate of potash).....	40 parts
Potassium bromide.....	20 parts
Water.....	1000 parts

After bleaching, the prints are washed and then redeveloped in the above developer.

## A Substitute for Ground-Glass for Focusing

AMONG the various expedients for replacing a broken focusing-glass when means are not at hand for supplying a new one, the following is one of the simplest: Mix up some starch in a little cold water; pour the mixture slowly into some boiling water, stirring constantly, and continue boiling until the whole forms a clear, transparent mass. When it has become nearly cool, take a small quantity on a broad brush and spread it evenly on a clean glass of the size desired. Try to have as few streaks as possible, although the brush marks will mostly disappear on drying, which is done by laying the plate in a level position where it will not be exposed to dust. The result will be a fine, hard, translucent coat with a grain finer than that of ordinary ground-glass and much more durable than one would think.

## Filtering

DEVELOPERS and toning-fixing baths can be filtered through ordinary filtering-paper. Plain gold toning-bath, however, and other solutions of gold and platinum, can be filtered only through material that will not reduce them, such as asbestos, cotton, or glass-wool.



"A SUCCESSFUL man is he who keeps his word. Will that order be finished when YOU promised it?"

L. A. Dozer.

## BOOK-REVIEWS

*Books reviewed in this magazine, or any others our readers may desire, will be furnished by us at the lowest market-prices.*

**OLD PARIS.** Its Social, Historical and Literary Associations. By Henry C. Shelley. Profusely illustrated from old prints. Svo. 354 pp. Price, \$3.00; postpaid, \$3.20. Boston, U. S. A.: L. C. Page & Company, 1912.

To every lover of wonderful Paris, this interesting volume by a clever writer makes a sympathetic appeal. The serious visitor to the peerless capital, who has been impressed by its architectural display and artistic atmosphere, and wonders what sort of a social life prevailed prior to the passing of the old and famous landmarks with their memorable associations, will be held captive by Mr. Shelley's narrative. Rarely has a writer displayed the grasp, discrimination and force in accumulating and presenting such a wealth of historic material associated with the world's most attractive city as has Mr. Shelley. He has compressed into one volume of ordinary capacity all that is worth knowing of the famous cabarets, hotels, cafés, clubs, salons, pleasure-gardens, fairs and fêtes, and the theaters of by-gone times, whose heroes and characters he has brought to pulsating life by his fertile pen. The period which virtually monopolizes the author's attention is the most picturesque and the most potent in the history of France—the French Revolution. The traveler who has had his full measure of the visual delights of the well-groomed metropolis, the boulevards and squares, bridges and columns, museums and churches, parks and monuments, will gladly turn to the vibrant pages of "Old Paris," whose author, among numerous personal experiences, was successively literary and dramatic editor of a Boston daily newspaper a few years ago. He has also won distinction as a highly capable amateur photographer. The volume is a masterpiece of the book-maker's art and a credit to its publishers.

**THE ROMANTIC STORY OF THE PURITAN FATHERS**—and their founding of New Boston and the Massachusetts Bay Colony, together with some account of the conditions which led to their departure from Old Boston and the neighboring towns in England. By Albert C. Addison, author of *The Romantic Story of the Mayflower Pilgrims*. With numerous original illustrations. Price, superb binding, \$2.50. Boston, U. S. A.: L. C. Page and Company, 1912.

This delightful book is, as its name implies, an intimate biography of the Puritan Fathers. We first learn to know them in Old England, in Boston Town with its fens, its St. Botolph Church and its stern and rigid religion and government. Even those readers who are not particularly fond of history must fall under the spell of this interesting, compelling account of the early struggle for religious tolerance, the clandestine departure of the oppressed people, their betrayal by the Dutch captain, their indomitable courage in another and successful attempt to reach another shore, and the establishment of the church there. To us, in this century, it does not seem that the severity was greatly relaxed; and one must read the story of John Cotton's life, and that of the other Puritan fathers, to appreciate the struggle and the trials which they faced so bravely. The conscientious exactitude which characterized the

Puritan period is very strongly emphasized throughout the book. Controversies and perplexities continually beset these poor, patient men, and the book is written in so interesting and captivating a manner, and the interspersed photographs are so exceedingly well made, that we can but welcome "The Romantic History of the Puritan Fathers" to our libraries with enthusiasm. The volume is a splendid example of the art of book-making, and the many illustrations, which embellish and instruct, are the result of assiduous research and discriminating taste. The Pages are again to be heartily thanked for issuing so important and attractive a book, and particularly, at so moderate a price.

**THE GRAND OPERA SINGERS OF TO-DAY.** By Henry C. Lahee. Fully illustrated from rare, original photographs. Octavo. Price, \$2.50 net; postpaid, \$2.70. Boston, U. S. A.: L. C. Page & Co., 1912.

This is an account of the leading operatic singers who have sung during recent years, together with a sketch of the chief operatic enterprises. It is an unusually charming book, and of particular interest to all, whether musically inclined or not. The biography of any noted person is always interesting; but the intimate history and achievements of grand opera singers make an especial appeal. They have done so much for our personal enjoyment, their lives and careers are so varied, their experiences so interesting, that it is almost like meeting and knowing them personally to read this volume so delightfully written, and so beautifully and profusely illustrated. Here our eyes are opened to the tricks and stratagems of managers, the operatic wars waged between them; the rivalry of different opera houses. We are given the proportion of operas rendered in different languages, the difference that a name may make and the controversy over the productions of Parsifal. We read also of the generosity and jealousy among artists, and the many interesting anecdotes concerning them, which makes us feel that we really know the artists intimately, and, consequently, we shall always enjoy their performances more, hereafter. Let everyone read this fascinating book, which strikes us as the best on this subject ever written.

**THE ART OF THE UFFIZI PALACE AND THE FLORENCE ACADEMY,** together with that of the Minor Museums of Florence, with explanatory and appreciative comment on the notable works therein preserved, and their history and significance. By Charles C. Heyl. With numerous full-page plates from photographs. Price, \$2.00 net. Boston, U. S. A.: L. C. Page & Company, 1912.

If the simple, every-day art-lover of this country is not conversant with the pictures of the great European art-galleries, the fault cannot be ascribed to L. C. Page & Company, the enterprising publishers of illustrated books on art and travel. This firm has earned the gratitude of the art-loving public for the numerous valuable and beautifully-illustrated volumes on the European art-galleries it has issued from time to time. The latest of this series, devoted to the Florentine Collections, is particularly satisfactory—planned on a liberal scale and carried out with conscientious care. Freed of technicalities, the book tells the story of each picture and its creator in simple language and with proper regard for accuracy. From beginning to end the book is thoroughly delightful, and every line is instructive. No picture is mentioned but holds a high place in the history of art, and Florence yields to no city in the number and importance of its art-treasures, including representative works of every school of painting.



UNIVERSITY MUSICAL ENCYCLOPEDIA. By many eminent Editors, Experts and Special Contributors. In ten volumes. Fully illustrated. Price, cloth, \$22.50; half-leather, \$28.50. New York: The University Society, 44-60 East 23d Street.

This important set of books, formerly sold by subscription only, is now offered to the public at the moderate prices quoted above. The writers on the various subjects are the best and most authoritative that could be procured; and, while the work meets the requirements of the student and the music-lover, the practical musician and composer will delight in its illuminating pages. We cannot, within the scope of this review, enumerate the numerous inviting topics, which begin with a chapter on the earliest, primitive form of musical utterance, and terminate with one on present-day artistic achievements.

A list of subjects for each volume is given herewith:

Volume I. History of Music: Primitive and Ancient Music, its Progress, concluding with Modern Instruments, chiefly orchestral. In twenty-eight chapters.

Volume II. History of Music: Music in America. Special Articles by Gustav Kobbe, Anton Seidl, Henry E. Krehbiel, Henry T. Finck, Louis C. Elson, Annie W. Patterson, Helen Kendrick Johnson, Fanny Morris Smith and Reginald DeKoven.

Volume III. Great Composers. Part I. By Henry T. Finck, R. Farquharson Sharp, C. E. Bourne, Frederick J. Crowest, R. A. Streetfield, W. S. Rockstro and Sir C. Hubert H. Parry.

Volume IV. Great Composers. Part II. By the same authors.

Volume V. Religious Music of the World. By Rev. David R. Breed, Annie W. Patterson, W. Garrett Horder, W. S. Rockstro and J. C. Grieve.

Volume VI. Vocal Music and Musicians; The Vocal Art; Great Vocalists; Famous Songs by Mathilde Marchesi, William Shakespeare, Nellie Melba, Victor Maurel, Lilli Lehmann-Kalisch and Blanche Marchesi.

Volume VII. The Opera, History and Guide. The writers are as follows: Lillian Nordica, Gustav Kobbe, E. Markham Lee, Charles Amesley and Franz Charley.

Volume VIII. The Theory of Music and Piano Technique. By E. Markham Lee, Frederick Corder, Naver Scharwenka, S. B. Mills, Louis R. Dressler, Mrs. H. T. Finck, Bernard Boekelman, Clarence Lucas, Mark Hambourg, William Mason, B. J. Lang, Fanny Morris Smith, Richard Hoffman, William H. Sherwood and Constantin Von Sternberg.

Volume IX. University Dictionary of Music and Musicians. Part I. From A to Mazzinghi.

Volume X. University Dictionary of Music and Musicians. Part II. From Mazzechi to Zymbel.

OUTDOOR PHOTOGRAPHY. By Julian A. Dimock. Illustrated with photographs by the author. 12mo. Price, flexible cloth-binding, \$70. New York, U. S. A.: Outing Publishing Company, 1912.

This is one of a regular series of text-books devoted to every phase of outdoor life, and is from the pen of a widely-known writer and expert photographer. Mr. Dimock has passed most of his life in the open, but always accompanied by a highly-efficient photographic equipment, which he uses with exemplary skill. His book, therefore, deals with actual practice—how to obtain, with quickness and certainty, effective results, *i.e.*, pictures of interest and beauty. Being an expert technician, Mr. Dimock gives instructions at once plain, brief and accurate; not a word is wasted. His book, therefore, appeals to the serious, practical worker who, after perusing it, will be grateful to its author.

PHOTOGRAPHY OF TO-DAY. A popular account of the Origin, Progress and Latest Discoveries in the Photographer's Art, told in Non-technical Language. By H. Chapman Jones, F.I.C., F.C.S., F.R.P.S. Fifty-four illustrations. 8vo, 342 pp. Price, \$1.50; post-paid, \$1.62. New York, U. S. A.; J. B. Lippincott Co.; London, England; Seeley, Service & Co., 1913.

In spite of the numerous excellent photographic text-books published during the past few years, we extend a hearty welcome to Mr. Jones' contribution to the literature of the science. The author treats the usual topics which constitute the story of practical photography, but in a manner convincingly intelligent, clear and broad. In presenting well-known phases of photographic practice, Mr. Jones shows the results of personal research— independent and thorough. Of the written chapters on timely subjects, those on Printing-Methods, Photo-Mechanical Printing, Color-Photography, Truth and Error in Photography and Applications of Photography are particularly noteworthy. The price is quite low for so good a book.

THE RAPHAEL BOOK. An account of the life of Raphael Santi of Urbino and his place in the development of art, together with a description of his paintings and frescoes. By Frank Roy Fraprie, S.M., F.R.P.S. With fifty-four illustrations. Boston, U. S. A. L. C. Page & Company, 1912.

Our readers, who are mostly photographers, may be glad to add to their traditional source of inspiration—Rembrandt—the name of Raphael, by universal assent the greatest painter who ever lived. For a tourist to return from a European visit without having seen a Madonna by Raphael is an inconceivable folly. To gaze upon the wondrous beauty of the Sistine Madonna is a blessed privilege; and the destruction of a work by this peerless master would be an irreparable loss to art. To be able to write and put into book-form the story of this incomparable genius, and to illustrate it, even in monochrome, is in itself a grateful task. Thus, moved by sheer admiration akin to adoration, Mr. Fraprie has given us a careful and complete account of the brief but eventful career of this great Italian painter, together with an adequate description of his principal paintings and frescoes. In preparing this book, the author was obliged to consult the writings of recognized authorities, a complete list of which is given. The volume is enriched with numerous anecdotes associated with Raphael's life, the story of his unbounded love for "La Fornarina," and of his relations with contemporary artists—Perugino, Michelangelo, Ghirlandajo, Fra Bartolomeo and many others. There is also a list, with full description, of works generally attributed to Raphael and also of doubtful authenticity. The illustrations of characteristic works are excellent; several are in color, truthfully rendered. We cheerfully enlist the interest of our readers in behalf of this useful volume.

### Copying Daguerreotypes

Few illustrated articles published in PHOTO-ERA have given so much satisfaction as the one published by Sadakichi Hartmann in the September PHOTO-ERA. The illustrations, in particular, were much admired because of their quaintness and rarity. Two of the most interesting of these reproductions of daguerreotypes were by Baldwin Coolidge, of Boston, U. S. A., *viz.*, a portrait of Daniel Webster and a view of Niagara Falls, both taken in the middle of the nineteenth century, and valued at one hundred dollars each.

Mr. Coolidge has had considerable experience in copying oil-paintings, daguerreotypes and prints, and we are glad to endorse his distinguished ability in this department of photography.

# NOTES AND NEWS

Announcements and Reports of Club and Association Meetings, Exhibitions and Conventions are solicited for publication

## Photographs at the Montross Gallery

UNDER the caption of "Painting and Photograph Battle Once More," *The Sun*, of New York, commented on the photographs exhibited in the Montross Gallery, held in New York, October 19 to 31, as follows:

"Shall photography be admitted to the sisterhood of the arts?" Let the reader, before saying "No," off-band, visit the exhibition of some one hundred and fifty prints by thirty or more of the most accomplished makers of photographs now in America at the Montross Gallery.

After he comes away he will find, if he has a "picture-memory," that what he has seen remains distinct in his mind, much as if he had been studying a group of paintings or prints. Besides the mere representation of subjects, the best of these photographs express something of the view of their makers, upon the aspects of nature chosen for these records. They are, in fact, as editorial as any other utterance commenting upon a given theme, and in addition there is not infrequently to be observed something of the creative, some accent of suppression that communicates more than an echo of what the artist-photographer felt in the presence of nature herself, some infusion of the personal idiom and the individual emotion.

One need not emulate the well-known English master of the lens and the plate, Robinson, who, when he made his photographic expeditions, was wont to take with him a force of actors and models, sappers and miners, foresters and stage-bands generally, to reset the natural scenery when he did not find it adapted to his purposes. It is, however, the camera-artist's part to study and choose the point of view with the utmost care and thus to obtain a composition which has clearness and balance, and to lay due stress upon such of its parts as have most powerfully affected the artist himself. The seizing upon an exact moment for taking the picture, so that the lighting and the atmospheric quality may be established in their desired relations, is a part of the photographer's self-expression. So is the subsequent manipulation in the darkroom, which has required, beyond a doubt, not the mere expertness in the use of chemicals that could be found in many a commercial photographer, but the exercise of taste and imagination.

The visitor at the Montross Gallery will soon find, if he did not know before he entered the rooms, that the facts told in these photographs, though in themselves often of marked interest and impressiveness, are nothing unless illuminated by the reflection of the temperament of the artist who has recorded them. Look for example at "The Path, Sunlit Snow," the opening title in the catalogue, by Paul L. Anderson. A theme possessing little that one could not see on nearly any winter's day is this bit of roadway, with its footprints in the soft snow. But while to the casual observer this aspect of nature might have seemed commonplace, to Mr. Anderson it has yielded genuine delight. Look at the beauty of the distribution of the light over the snow, the gradations of shadow that a wood-engraver might envy, the well-ordered design, with the path curving off into the background. None but an artist could have seen the possibilities here and brought them to the service of the ordinary folk who ascend to the top of an eight-story

building on Fifth Avenue to get their glimpses of the real world about them. Another example of this glorification of a familiar fragment of nature is "Beached," by Augustus Tibbadeau, with its square surface devoted, all but an upper corner, to the ripples upon a nearly windless stretch of water, with the sailboat and its occupant relegated to their properly subordinate share of the interest of the composition.

Again, the same artist of the camera has studied the profile of a young woman, with a result comparable to a sensitive drawing. If there be not expression here it would be idle to look for it elsewhere. Examining the series of admirable prints by Dr. Arnold Genthe, one sees an "Oriental Dancer" in a rhythmic whirl, with arms far flung yet wholly functional and under control, as a part of the design. One might look in the portfolio of John S. Sargent without finding anything more communicative of the essence of this kind of compelling and fascinating movement.

More studies of partly-draped or nude figures are here, those by W. B. Dyer and Clarence H. White being particularly worth while. In Mr. White's "The Bather" one may study in a way not always possible when a painter attempts it the relation of flesh-tones to the rest of a landscape. And in the composition of Mr. Dyer's nudes there is nearly always a high sense of beauty, particularly in the regulation of the lights.

Geo. H. Seeley and Mrs. Gertrude Käsebier are other distinguished contributors. E. R. Dickson has a study of a sunlit building seen between the darkly-shaded sides of Clinton Street, Newark, which might be looked at with pleasure even after inspecting one of Frank Brangwyn's large zinc etchings embodying just such forced contrasts; Karl Struss has plates both ingenious and mysterious.

In the place of honor are seven remarkable landscapes, studies made in the far Southwest by A. L. Coburn. His name, like some of the others mentioned here, will remind the reader of the fact that there have been notable photographic shows before this one at the Photo-Secession. Mr. Coburn is something more than a sympathetic observer; he kindles the enthusiasm of the visitor for that which has quite evidently enthralled him by its majesty or its dramatic quality in the vast stretches of mountain and valley that he has brought to Fifth Avenue. "The Pillar Cumulus," a cloud-formation of splendid sweep and power, has been translated by Mr. Coburn into terms of brown, black and white, and set within reasonable linear limits in a fashion betokening an artist of no little imagination.

~

Among the friends you will remember at Christmas time are those who have shared the outings on which your Kodak has played an important part. You can make attractive little gifts to these friends by making prints from your summer negatives on Kodak Velvet Green Paper and mounting them attractively, or by making Velox prints and coloring them with Velox Water-Color Stamps. Such gifts always have the element of personal interest that is appreciated.

## The Circulating Kodak Exhibition

THE exhibition with lectures and practical demonstrations entitled "From Ocean to Ocean with a Kodak," given by the Eastman Kodak Company throughout the country several years ago, is remembered with pleasure by those who were fortunate enough to attend. A new exhibition is now being given in the various big cities, and, as it is likewise open to the public — on presentation of tickets obtained from the photo-dealers — the attendance is always very large. Those interested should apply early to their dealers for tickets. The circuit of the exhibition is here given.

### 1912

Philadelphia, Pa., November 11 to 16; and 18 to 23, Horticultural Hall.

Providence, R. I., November 25 to 30, Infantry Hall. Boston, Mass., December 2 to 7, Symphony Hall.

Worcester, Mass., December 9 to 14, Mechanics Hall. Newark, N. J., December 16 to 21, Y. M. C. A.

### 1913

Scranton, Pa., December 30 to January 4, Town Hall. Pittsburgh, Pa., January 7 to 10, Carnegie Music Hall.

Columbus, Ohio, January 13 to 18, Memorial Hall. Cincinnati, Ohio, January 20 to 25, Music Hall (South Wing).

Louisville, Ky., January 27 to February 1, Armory. Nashville, Tenn., February 3 to 8, Ryman Auditorium. Memphis, Tenn., February 10 to 15, Goodwyn Institute.

New Orleans, La., February 17 to 22, Artillery Hall. Atlanta, Ga., February 24 to March 1, Auditorium. Jacksonville, Fla., March 3 to 8, Morocco Temple. Charleston, S. C., March 10 to 15, German Artillery Hall.

Richmond, Va., March 17 to 22, Jefferson Auditorium. Washington, D. C., March 24 to 29, Convention Hall. New York, N. Y., March 31 to April 5; and April 7 to 12, Carnegie Music Hall.

Brooklyn, N. Y., April 14 to 19, Brooklyn Academy of Music (Music Hall).

Baltimore, Md., April 21 to 26, Lyric Theater. Toronto, Ont., May 5 to 10, Massey Music Hall. Montreal, Can., May 13 to 17, Arena.

## The Association Record for 1912

THE annual record of the thirty-second annual convention of the Photographers' Association of America has made its appearance. Although somewhat belated, the book is well worth waiting for. It is an uncommonly beautiful production, and proclaims what the Association stands for — a lofty standard of artistic and technical excellence. The design of the cover is strikingly novel and pleasing, while the paper and typography of this great book (9 x 12 inches) is of the best.

The contents consist of a complete report of the Philadelphia Convention (July 22 to 27, 1912), including the Fourth Congress of Photography; complete list of pictures constituting the official exhibit; names of past presidents of the P. A. of A., honorary members, life-members, honorary life-members, active members and associate members; advertisements and half-tone plates of "The Ten Pictures," by Gertrude Käsebier, Nancy Ford Cones, Jane Reece, Imogene Cunningham, J. H. Garo, Dudley Hoyt, Pirie MacDonald, Kajiwara, Victor Georg and E. E. Doty.

The book reflects the highest credit on the Association, and on the committee which had the matter in charge. Every owner of a copy is to be envied. Its value is not to be measured intrinsically. Whoever desires a copy should apply at once to L. A. Dozer, treas., Bucyrus, Ohio.

## Portraits by Helmar Lerski

THE work of this artist, who operates a studio in Milwaukee, U. S. A., is beginning to attract wide-spread attention. Impressed by Sadakichi Hartmann's appreciation of this artist, and illustrated by representative examples of his work in November PHOTO-ERA, Boston artists requested the Editor of PHOTO-ERA to assemble and exhibit a suitable collection of Mr. Lerski's portraits in Boston. The exhibition took place at the Boston Art Club for four weeks, beginning October 14. This interesting collection of twenty-four portraits and character-studies is at the service of any responsible club or society. Application should be made to the Editor of PHOTO-ERA.

## Lens and Camera Thieves

WHEN one considers how careless persons are in permitting strangers to enter and linger in their offices or studios, one is not surprised to learn how quickly articles of value disappear. The occupant of an office is usually so occupied that he does not regard with suspicion every person who enters; but it is well to be on one's guard all the time.

An example of how things may be easily stolen is shown by the fact that thieves in the guise of sitters have appropriated lenses and cameras from photographic studios in Boston and vicinity. It is easy to conceive an excuse to divert the attention of the proprietor for a few moments, during which time a valuable lens is unscrewed from the camera and disappears. A number of studios in the vicinity of Boston have been thus robbed. It is unnecessary to go into details of the modus operandi of the thieves. All that is necessary is to warn studio proprietors to be on their guard lest some would-be sitter be a thief in disguise.

## Syracuse University Adds Department of Photography

To the University of Syracuse College of Fine Arts, Syracuse, N. Y., belongs the distinction of being the first university in the United States to establish a department of photography, although there is a number of such schools in Europe. The name of the main charge of this department has not yet been published, but it is understood to be a well-known authority on photography.

## Exhibition of Ninth American Salon

THE exhibition of the Ninth American Salon was held at Pittsburgh, November 1 to 15 inclusive. The report, by a prominent local pictorialist, setting forth the merits of the show, was sent to the Editor too late for appearance in the December number. It will be printed in full, and illustrated with reproductions of some of the most prominent pictures representing the high artistic merit of the present Salon, in the January issue.

From the most trustworthy accounts, the one hundred fifty-six pictures hung surpassed in sheer artistic quality those of any previous American Salon, although in portraiture the standard is not quite so high. This is easily accounted for, because amateurs are not supposed to equal the portrait-work of the foremost professional or semi-professional practitioners.

## Our Portrait-Lighting Contest

THE contest conducted by PHOTO-ERA regarding the correct lighting of six portraits by Morris Burke Parkinson, published in August PHOTO-ERA, 1912, was concluded October 1, 1912. As anticipated by the publisher, none of the fifty answers received was correct. This was due to the difficulty of determining the different styles of illumination, in some cases daylight resembling flashlight-effects, and vice-versa.

Mr. Parkinson has given his views on this interesting subject in a letter printed below.

The best answers were given by seven workers, mostly amateurs, who were correct in four out of the six portraits. They are Percy M. Reese, Baltimore; W. P. S. Earle, New York; W. W. Klenke, New York; R. Willis Yeaton, Hempstead, N. Y.; Charles W. Davies, Lake Charles, La.; B. A. Poelker, Mascoutah, Ill. and B. L. Compton, Portsmouth, Ohio.

Although no one was entitled to the prize, the Publisher distributed the amount (\$10.00) equally among the seven contestants who made the best showing — four out of the six portraits.

*To the Editor of the PHOTO-ERA — Dear Sir:*

IN reference to the six photographs made by me representing Flashlight, Studio, and Home Portraiture — published in your August number — and for the correct differentiation of which you offered for the first correct answer a prize of \$10.00, I would say that I am disappointed that there were not more attempts at the solution. There were but fifty answers, and I expected there would be several hundred. Also, among the answers you received, there were very few of the well-known art-photographers. I am disposed to think that the latter declined to enter the contest — less from the fear that their names might be published in the list of failures, than that they recognized the futility of the attempt; otherwise that it would be merely guess-work. In this I am inclined to think they were right. I personally overheard one of America's foremost photographers — who concluded not to send you an estimate — say, on looking at the pictures in your magazine: "I know Parkinson's style of lighting — this is a studio-picture; this is a flashlight." I made no reply — in both cases he was wrong. From our combined, personal investigation it appears that none of the answers was correct, although seven guessed four correctly out of the six portraits submitted.

The few celebrated professionals who answered did not get into this list of seven, the highest professional estimate being three out of six.

Now it turned out just as I expected. It is a guess, pure and simple. Had I not kept a careful record, I could not look back over my own negatives and tell, myself, how they were made.

There is one way to tell, had all the portraits been made front-face with wide-open eyes; that is, the pupil. With an artificial light, whether flash or electric, the pupil of the eye is several times larger than in daylight. For in daylight the pupil may be  $\frac{1}{16}$  inch in diameter. In the dark it will be, perhaps,  $\frac{1}{4}$  inch or four times as large in diameter, or, perhaps, sixteen times in area. Figure it out yourself. Of course, the sitter in the dark, with the large pupil, is taken by flashlight, but so suddenly, that the large pupil has no time to contract. But I made this more difficult by having the sitter in portrait No. 1 look down, hiding the pupil, and, although it was a flashlight, this means of detection was entirely hidden.

Many guessed this No. 1, studio-light, I think because it was lacking in contrast and was very soft,

they expecting greater harshness if it were a flashlight, forgetting that one can light in great contrast, or harshly, and yet produce a very soft negative by manipulation in the darkroom. And, vice versa, one can light softly and produce a hard negative in the darkroom. Finally, I believe it is impossible to guess correctly. Nevertheless, I congratulate the seven practitioners who picked four out of the six.

Yours sincerely,

Morris Burke Parkinson.

## Correct Answers to Lighting-Contest

ALTHOUGH the number of answers received was smaller than anticipated, the interest was wide spread. The excuse offered by some that one style of lighting could not be told from the other, except from the original prints, is unreasonable. The correct answers are:

- |               |                    |
|---------------|--------------------|
| 1. Flashlight | 4. Daylight Studio |
| 2. Flashlight | 5. Daylight Ilome  |
| 3. Flashlight | 6. Flashlight      |

## Our Guaranty

IT has happened — and is likely to again — that, in spite of the most honorable intentions, misunderstandings arise between PHOTO-ERA advertisers and subscribers, but which are promptly adjusted to the satisfaction of both parties. Often, as in the case of a prolonged delay, there are extenuating circumstances, such as correspondence miscarried or lost in the mails, illness or absence of either party, etc., hence the aggrieved one is apt to become impatient, even suspicious, which feelings afterwards prove to have been quite groundless. Before expressing an opinion regarding a fancied grievance, one should be sure of his ground. Complaints submitted to the publisher are promptly investigated. Happily, these are rare.

Nevertheless, one of our advertisers, a man of scrupulous honesty, was obliged to neglect an important correspondence for a period of several months on account of illness. Valuable photographs sent to him in response to an advertisement in PHOTO-ERA had lain in his office entirely neglected. As the result of an urgent request from the Publisher, these matters have been attended to by a member of the family. Prints or negatives accepted have now been paid for, and others have been returned to their owners. If this had not been done, the Publisher, himself, would have been ready to effect a settlement with his discontented subscribers.

## The Story of George Eastman

UNDER the caption, "GEORGE EASTMAN, THE MAN BEHIND THE KODAK," *The New York Sun*, of November 3, 1912, devoted a full page to the history of George Eastman, and the start and development of the company which bears his name. It is the best, full account of the career of this remarkable man that has yet been published, and may be read with profit by every young man in this country. Like every successful businessman, George Eastman has incurred the envy of many who do not possess his genius; but he is admired by every sensible, broad-minded person for his wonderful sagacity in directing his various industrial enterprises. In sending for a copy of *The Sun*, which contains this extremely interesting biographical sketch, accompanied by an admirable portrait of Mr. Eastman, our readers will need to be expeditious, for the supply will be quickly exhausted.



# CLASSIFIED ADVERTISING

Thirty Cents per Agate Line. Minimum Four Lines. MONEY MUST ACCOMPANY  
ALL ORDERS. Forms Close the Fifth of Each Month Preceding the Date of Issue

PHOTO-ERA, 383 BOYLSTON STREET, BOSTON

**WANTED** — Young man with business knowledge, photo-technical ability, industry and good moral principle, to take an active interest in a small but growing photographic business in New York City. Highest references required and given. Address M. M., care 2423 Seventh Ave., New York City.

**WANTED** — Copy of "Artistic Lighting," by James Inglis. Please state price. Address F. WIEDROFF, care of PHOTO-ERA, 383 Boylston Street, Boston.

**THE WELLCOME PHOTOGRAPHIC EXPOSURE-RECORD AND DIARY, 1913.** A complete manual of all printing-processes, developing, intensifying, reducing, etc. Full and extremely helpful treatise on exposure in all conditions, including photography at night, interiors, copying and enlarging. The exposure-calculator makes failure impossible. Postpaid for 50 cents. PHOTO-ERA, 383 Boylston St., Boston, Mass.

**AUTOCHROME COLOR-PLATES** are easily ruined by careless developing or inexperienced workers. You can make successful autochromes if I do your developing. Write for particulars and instruction regarding exposure. Fresh autochrome plates and supplies for sale. **WILL BORNES**, Autochrome Specialist, 137 Merrimack Street, Lowell, Mass.



## Daguerreotypes Restored

By **BALDWIN COOLIDGE**  
Oil paintings and prints copied  
Photographic Specialist  
410a Boylston Street - Boston, Mass.  
Room 3

**75%**

## BACK TO YOU

after you have used the goods  
SIX MONTHS. Send stamp for  
WILLOUGHBY'S PHOTO BARGAIN LIST  
explaining

810 Broadway

New York

## GRAFLEX CAMERAS

AND FULL LINE OF PHOTO-SUPPLIES

Old outfits taken in part-payment. Send us 3 cents  
in stamps for Catalog and Bargain-List

**THE GLOCKNER & NEWBY CO.**  
169-171 Broadway, New York City

## Artistic Photographs Wanted

I wish to buy Artistic Photographs for use in illustrating a new book of poems. Landscapes, Marines, Flowers, Face-studies, Fireside-scenes and pictures generally illustrating poems of Nature, Pathos and Love especially wanted. Good prices paid for all pictures I can use. All unsuitable pictures promptly returned at my expense. Send what you have to address below, either by mail or express. Refer to Photo-Era as to responsibility.

Address: **H. E. HARMAN**

Box 1598

Atlanta, Ga.

HAVE your favorite photograph colored by an expert colorist. 4 x 5, 35 cents; 5 x 7, 50 cents; 6 x 8, 65 cents; 8 x 10, 75 cents. Portraits and figures, prices on application. Satisfaction guaranteed. **H. E. SYLVESTER**, 68 Summer Street, Malden, Mass.

**FOR SALE** — A strictly first-class studio in Greater Boston, fully equipped for first-class work. Owner wishes to sell, enabling him to devote his entire time and interest to other line of business. Address, **C. W. M.**, care of PHOTO-ERA, Boston, U.S.A.

A **BEAUTIFUL LANDSCAPE** — painted in oil-colors from one of your own prints, is a work of art, at low cost, alive with interest to you. For full particulars, address, **AGUST DUNA**, 38 Zeigler Street, Roxbury, Mass.

## Lantern Slides Colored

For 25c., 50c., 75c. or \$1.00

According to Amount of Work Desired

To discover the artistic possibilities, mail slide to

**JULIAN M. COCHRANE**, 165 Huntington Ave., Boston, Mass.

## SEMI-ACHROMATIC LENSES

The lens for Artistic Workers in Pictorial Photography  
Send for Price-List

**PINKHAM & SMITH COMPANY**

288-290 Boylston Street, BOSTON, MASS.  
Branch Store — 13½ Bromfield Street

## THE BOYD ADJUSTABLE PRINTING-MASK. ALUMINUM

Quickly and easily adjusted to make white borders on various-sized prints. Reduce your pictures to artistic proportions. Used in a 6½ x 8½ Printing-Frame. Price with pad, 75c. For sale by Geo. Murphy, Inc., 57 E. 9th St., N. Y.; Havers & Fagan, 83 Nassau St., N. Y.; The Obrig Camera Co., 147 Fulton Street, New York.

## SECOND-HAND LENSES

ALL MAKES AND SIZES

Work just as well as new ones. Send for our bargain-list  
**St. Louis-Hyatt Photo-Supply Co.**  
St. Louis, Missouri

## B. F. KEITH'S BIJOU THEATRE

545 Washington Street, Boston, Mass.

Open 9.45 A.M. to 10.30 P.M.

## Motion-Pictures

Of carefully selected subjects, including

The Pathé Weekly, Stereopticon-VIEWS of the choicest photographic subjects, are a part of the regular program

Musical Numbers, including a One-Act Operetta or Play, will be included in the program until further announcement

**JOSEPHINE CLEMENT, Manager**





*Cyko Home Portrait*  
*By E. L. Owens*

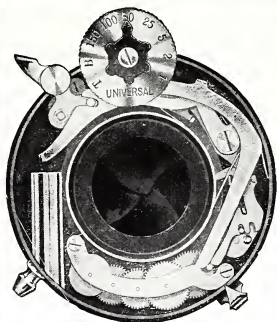


To truly interpret the glories of autumn,  
you should use

## CRAMER'S ISOCHROMATIC PLATES with CRAMER'S ISOS FILTERS

*Beautifully-illustrated booklet on Isochromatic  
Landscape-Photography, free on request*

**G. CRAMER DRYPLATE CO. - - St. Louis, Mo.**



**Successful Pictures** depend upon the  
accuracy and  
reliability of the Shutter

**ILEX WHEEL-ARRANGEMENT**

makes

## **ILEX SHUTTERS**

accurate and reliable under all conditions, as  
it is not affected by heat, cold, dust, dampness,  
or the changing position of the camera. Our  
wheel-arrangement takes the place of the old-  
fashioned pumps and valves which caused  
90% of all shutter-trouble.

**TRY AN ILEX FOR 30 DAYS**

on your own camera. Actual results are the best proofs. Take your camera to an Ilex dealer.  
Have him send the lens with barrel or old shutter to us and we will fit an Ilex Shutter to it. Use  
the Camera thirty days. If the results do not please you, the dealer will refund full purchase-price.

Send your outfit to us if you do not know the Ilex dealers in your town

Write for FREE ILEX CATALOG containing valuable photographic information

**ILEX OPTICAL COMPANY, 97 Ilex Circle, Rochester, N. Y.**



## **COOKE** ANASTIGMAT LENSES

for difficult snap-shots in dark places and for  
all subjects demanding short exposures and  
needle-like definition. Listed with Kodaks,  
Graflex and all other high-grade cameras, they  
may be examined at the best dealers' stores  
throughout the country.

A Cooke lens on your camera means a good, clear picture every shot. No cloudy  
failures. Write today for our catalogue with "Helps to Photographers."

**THE TAYLOR-HOBSON COMPANY, 1133 Broadway, New York**



## DAY'S WHITE PASTE

is as soft as cold cream, and thoroughly free from "pebbles" and harsh particles. Made by a scientific process that adapts it to photographers' and artists' uses particularly, it never spots or discolours the purest white or oddly tinted smooth or rough paper. Less needed than of other adhesives, hence lasts longer. Bigger packages, too (½ pint, pint and quart jars contain full 10, 20 and 40 ounces — not 8, 16 and 32 respectively).

Day's White Paste is "good all through" and keeps up to its standard to the last brushful

In pails, 6 lbs. (\$1.00) and 12 lbs. (\$2.00). In jars, ½ pint, 1 pint and 1 quart.

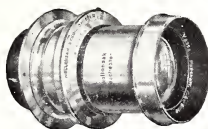
WRITE FOR FREE SAMPLE

**DIAMOND PASTE COMPANY, 70 Hamilton Street, Albany, N. Y.**



I am using your Vesta Portrait lens and find it O. K.  
C. S. Greninger, Renova, Pa.

I use a Vesta lens for portrait work, enlarging, etc., and it gives entire satisfaction.  
W. A. Horner, Weldon, Iowa



It is the best lens I have ever used.  
J. W. DeWolf, Sebring O

The Vesta is the best lens for the money I have ever seen.  
E. H. Weson, Tropic, Calif.



## VESTA PORTRAIT SPEED F: 5. VESTA



**A** MODERATE PRICED LENS FOR PORTRAITURE sufficiently fast for work "at home" or in the studio. The front combination being corrected for use alone, makes an ideal long focus objective for large heads, and work of a similar character.

No. 3 for 5x7 plates fitted with our studio shutter, \$32.00  
Other sizes at proportionate prices.

"Ask us or  
your dealer  
about them"

**WOLLENSAK OPTICAL COMPANY**  
ROCHESTER, NEW YORK

"Your dealer  
is a Wollensak  
dealer"



## STRICTLY HIGH-CLASS PHOTO-ENGRAVING

See the pages of PHOTO-ERA Magazine  
each month.

Absolute facsimile of the original print.

*Difficult Commercial Work a Specialty*

**PROMPT SERVICE  
SATISFACTORY PRICES**

**HARVARD ENGRAVING CO.**  
23 BEACH STREET, BOSTON, MASS.



## EDUARD BLUM PHOTO-ART SHOP

*The Only Studio of Its Kind in  
America*

In the Service of the Profession

Bichromate Art-Work Fine Portraiture

WRITE FOR BOOKLET

CHICAGO  
32 So. Wabash Avenue

BERLIN  
Wallstrasse 31

When Ordering Goods Remember the PHOTO-ERA Guaranty



The Family-Camera should be fitted with a

## GOERZ LENS

THERE'S A CAMERA in every up-to-date American home. Sometimes it is only a toy camera, costing less than a Sunday dinner. But the films and plates for such a camera cost as much as for many a first-class outfit, and the proportion of lost exposures is so large you do not like to think about it. Perhaps you have one of the better grade of hand-cameras fitted with an ordinary lens—but you are still losing many pictures from underexposure.

**WHY NOT** get a lens which will give you a picture for every exposure, if you are reasonably careful? A Goerz Lens will enable you to take indoor snapshots of the children, or to photograph them outdoors with an attractive background of flowers and foliage instead of clapboards and glaring sunlight. What present could be more surely acceptable

## FOR CHRISTMAS

THE DAGOR F/6.8 can be fitted to all hand-cameras with adjustable bellows extension; also by the addition of a focusing-mount, to the No. 1 and No. 1A Folding Pocket-Kodaks. THE CELOR F/4.5-F/4.8, a wonderfully efficient lens for home-portraiture, and equally suitable for outdoor work, can be fitted to the No. 1 and No. 1A Kodaks (by the addition of a focusing-mount) and to many plate and film-pack cameras, including Pony Premos No. 6 and No. 7. THE SYNTOR F/6.8 can be fitted to most Ansco's, Seneca's, Kodaks, etc., including the Vest-Pocket Kodak and Promette Junior.

The DAGOR, CELOR or SYNTOR—whichever you prefer—is supplied with the GOERZ Vest-Pocket Tenax, Coat-Pocket Tenax, Ango and Manufoc Tenax, which are the aristocracy of the hand-camera world.

Send for Illustrated Catalog

**C. P. GOERZ AMERICAN OPTICAL CO.**

Office and Factory  
323½ EAST 34th STREET, NEW YORK

Dealers' Distributing Agents: Burke & James, Chicago  
Hirsch & Kaiser, San Francisco

Only Plates that combine the highest degree of

## SPEED and QUALITY

will meet the requirements of shortening days and weakening light. That

## HAMMER PLATES

do possess these qualifications is proven by their unparalleled record of superiority

Hammer's

Special Extra-Fast (red label) and

Extra-Fast (blue label)

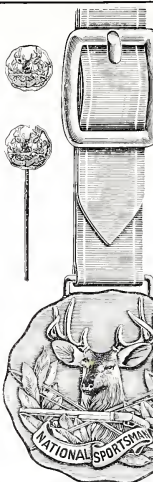
PLATES ARE QUICKEST AND BEST



Hammer's little book, "A Short Talk on Negative-Making," mailed free

**HAMMER DRY-PLATE COMPANY**

Ohio Ave. and Miami St., St. Louis, Mo.



## You Like to HUNT and FISH You Like to Go CAMPING—

then surely you will enjoy the NATIONAL SPORTSMAN Magazine, with its 160 richly illustrated pages, full of overflowing with interesting stories and valuable information about guns, fishing-tackle, camp outfits,—the best places to go for fish and game, and a thousand and one valuable "how to" hints for sportsmen.

The NATIONAL SPORTSMAN is just like a big campfire in the woods, where thousands of good fellows gather once a month and spin stirring yarns about their experiences with rod, dog, rifle and gun. Think of it—twelve round trips to the woods for a \$1 bill.

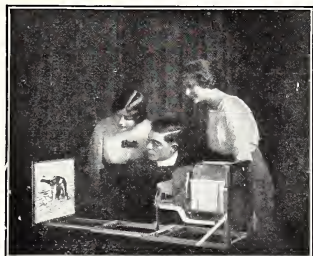
### SPECIAL TRIAL OFFER:

Just to show you what it's like, we will send you the NATIONAL SPORTSMAN Magazine for three months and your choice of a handsome NATIONAL SPORTSMAN BROTHERHOOD emblem in the form of a Lapel Button, a Scarf Pin, or a Watch Fob as here shown, on receipt of 25c. in stamps or coin.

Don't delay,—join our great big Hunting, Fishing, Camping, Nature-loving NATIONAL SPORTSMAN BROTHERHOOD today.

National Sportsman Magazine, 81 Federal St., Boston





### MAKE LARGE PICTURES FROM A POCKET-CAMERA

You can do your own enlarging, and make the best portions of your prints into any size pictures with

## The RADION ENLARGING- PRINTER

It works almost as quickly and just as easily as contact-printing, gives equally good results from glass or film negatives and is inexpensive to own and operate. Size of prints and amount of detail can be varied at will. Folds into small space, when not in use.

**Price \$15.00**

complete and prepaid

*Write for Literature*

If your dealer can't show the Radion, we will ship direct on receipt of price.

## DOUBLE YOUR FRIENDS' INTEREST IN YOUR CAMERA-PRINTS

SHOW a roomful of people your best prints enlarged seven or eight times actual size with the Radioptican. The Radioptican faithfully produces the detail (and color) of your prints and also takes postcards, clippings and any printed thing. No special lighting-system required. The Radioptican uses electricity or acetylene (the latter models come



complete with generator ready to operate). Every Radioptican bears a guaranty-tag that protects the buyer absolutely.

Write for the book "Home-Entertainments."

It describes all models from \$2.50 to \$50.

Model 341 at \$15 is recommended for camera-folks.

Most photo-supply dealers sell the Radioptican and gladly give demonstration.

**H. C. WHITE COMPANY, 500 River Street, North Bennington, Vt.**

*Lens Grinders and Makers of Optical Instruments for over 40 Years*

**Branches: 45 W. 34th Street, New York City**

**San Francisco**

**London**

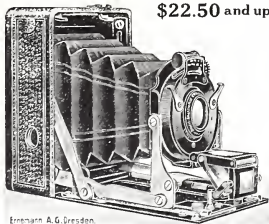
# ERNEMANN CAMERAS

and DOUBLE ANASTIGMATS are pre-eminent.

USED BY PHOTOGRAPHERS ALL OVER THE WORLD

The ERNON Vest-Pocket Camera  
best on the market

**\$22.50 and up**



*Ernemann A. G. Dresden*

Measures  $1 \times 2\frac{1}{2} \times 3\frac{1}{2}$  inches. Weighs only 10 ozs.

## ERNEMANN KINO PROJECTORS AND KINO CAMERAS

For Motion-Picture Work, for Professionals and Amateurs are of unsurpassed qualities, they are awarded highest prizes wherever exhibited

Obtainable through the American Agent:

**THE ERNON CAMERA SHOP**

18 West 27th Street, New York

or of leading photographic dealers

Camera Catalog For Kino Catalog F for 10 cents (refunded on purchase)

When Ordering Goods Remember the PHOTO-ERA Guaranty



# DURATOL

NON-POISONOUS  
RAPID DEVELOPER

THE PEER OF PYRO FOR PLATES

Unsurpassed by any Developer for Gaslight and Bromide Papers

STABLE, NON-FOGGING, SUITABLE FOR TANK AND TRAY

One of many opinions:—"While I have always been a great Pyro advocate, I am completely won over to DURATOL for tray-development of plates and for gaslight and bromide papers."

DIRECTIONS FOR USE AND SAMPLE FROM

SCHERING & GLATZ

150 Maiden Lane

New York, N.Y.

## ALL YOU NEED

To print your pictures in rich sepia tints on Japanese tissue is illustrated below, when you use

# ARTATONE

The new paper of wonderful tone-effects. You print in daylight, develop in water and hypo. That's all.

At your Dealer's, or sent post-paid direct

### PRICE-LIST

2½ x 4¼ .....	\$ .25 per doz. sheets	6½ x 8½ .....	\$1.20 per doz. sheets
3¼ x 4¼ .....	.30 " " "	8 x 10 .....	1.60 " " "
3½ x 3½ .....	.25 " " "	11 x 14 .....	1.60 per half doz. sheets
3½ x 5½ .....	.35 " " "	14 x 17 .....	2.40 " " "
3½ x 5½ (Cabinet size) .....	.45 " " "	16 x 20 .....	3.20 " " "
4 x 5 .....	.40 " " "		
5 x 7 .....	.70 " " "		

Other sizes upon request

**HERBERT & HUESGEN CO.**

Specialists in Things Photographic

311 Madison Ave., Room 123, New York, N.Y.

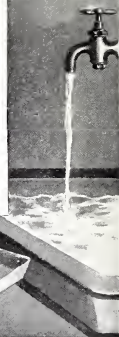
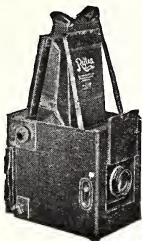


PHOTO-ERA the Blue-Book of Photographic Advertising



You see the picture up to the moment of exposure, and you are sure of results if you use

## Reflex Cameras

REGULAR  
4 x 5 and 5 x 7

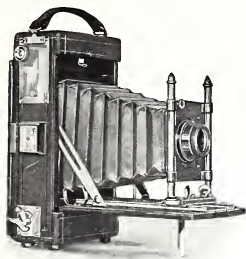
LONG-FOCUS  
4 x 5 and 5 x 7

Excel all other similar types in curtain-velocity — ease and speed of operation — simplicity of construction — freedom from outside mechanism — perfect workmanship.

*Ask any independent dealer or write for catalog*

For a moderate-priced and more compact speed-camera than the reflecting-type buy our

## Focal-Plane Postcard-Camera



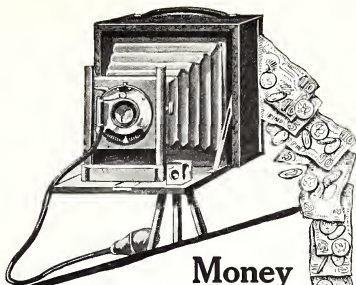
Fitted with rapid symmetrical  $6\frac{1}{2}$ " F: 6/3 lens Size  $8\frac{1}{2} \times 4\frac{1}{2} \times 2\frac{1}{2}$ ". Weight 38 oz. Focal-Plane Shutter has  $\frac{1}{2}$ " slit, permitting exposures from  $\frac{1}{5}$  to  $\frac{1}{1000}$  second. Time-exposures are made at full opening of shutter and using cap.

### PRICES

Focal-Plane Postcard-Camera Complete  
With one double plate-holder . . . \$30.00  
Plate-Holders . . . each 1.75  
Film-Pack Adapter . . . each 2.25

Send for Booklet

REFLEX CAMERA CO.  
Newark, N. J.



## Money in the Camera

Good photographs command good money everywhere. Newspapers, magazines and business concerns constantly demand trained photographic service; to say nothing of the great field of portraiture.

If you possess a camera that is not netting you handsome profits, golden opportunities are being overlooked. Even if you know absolutely nothing about picture making, the way is now open to practical, profitable proficiency in the art-science.

### The Self-Instructing LIBRARY OF PRACTICAL PHOTOGRAPHY

will teach you to get good money out of the camera; or greatly reduce the cost of securing artistic pictures for your own pleasure.

It is the recognized world's educational authority in every department of photography. It not only conveys the actual practical experience of America's leading photographic experts, but in the most simple manner will teach any man or woman to secure the same high-grade results, and large profits.

*Write today, or mail signed Coupon for illustrated circulars fully describing the Library and our 5-Day Free Trial Offer.*

### American Photographic Textbook Co.

352 Adams Avenue  
Scranton, Pa.

Dec.  
P.-E.



Sign and Mail Today  
American  
Photo Text-  
book Company  
Scranton, Pa.

Please send without cost to me, full information regarding your SYSTEM of Photographic Instruction.

- ☐ I am an Amateur  
☐ I am a Professional  
☐ I desire to be a Professional

Name \_\_\_\_\_

Address \_\_\_\_\_

## Coloring Photographs and Lantern-Slides

There is no doubt that the coming season will develop an unusual demand for photographic colors (transparent water-colors) and dealers throughout the country are asking for colors. Customers are demanding *reliable colors*. Prior to the introduction of the now-famous Peerless Japanese Transparent Water-Colors—the pioneers of this most interesting branch of photographic art—the coloring of a print, lantern-slide, or even a postcard, was a most discouraging task. All this has changed since these beautiful self-blending colors became known in this country. The postcard-tinting fad has extended until it is now world-wide, yet a few years ago any attempt at this work by an amateur was not thought of.

### PEERLESS JAPANESE TRANSPARENT WATER-COLORS

**Were responsible for all this change**

It is not strange that a large sale for these colors developed almost immediately, or that they soon became the *standard* for all followers. Their fame has now extended throughout the world.

It is also obvious that *imitations* of so popular a product would make their appearance; but dealers who study the interests of their customers, with a view of maintaining a high standard of quality in their stock, will not be led astray by profuse display-advertisements of any “just as good but cheaper” imitation of these famous colors.

Order a supply of these colors from your stock-house at once, or write direct to  
Japanese Water-Color Co. New York City or Rochester, N.Y.

## DO YOU REALIZE

That the light at this season of the year has only about one-third the actinic power as compared with July and August?

## YOU CAN SAVE

A great many resittings by using high-speed plates

## THE CENTRAL “SPECIAL”

Is the fastest plate on the American market, combining superb chemical quality, fine grain and wonderful latitude

## “SPECIALS” CERTAINLY SHINE

at this time of the year

**CENTRAL DRY PLATE CO., St. Louis, Mo.**

**N.B. All Wide-Awake Dealers**

# PHOTO-ERA

The American Journal of Photography



CHRISTMAS-SHOPPING

MADAME D'ORA

Property of  
Eaton, Stiles & Company  
1111 Chestnut St.  
Philadelphia, Pa.

DECEMBER

1912

15 CENTS

PUBLISHED MONTHLY

BOSTON · U.S.A.

# Home Portraiture

**E**VERYBODY is making or trying to make home portraits, because they generally tell a complete story. The difficulty has always been in lighting the subject properly. Home portraits generally show sharp lines and shadows which are not pleasing and destroy likeness.

Mr. E. L. Owens claims the difficulty is solved with

## CYKO PAPER

and quotes Sidney Allen, the photographic art critic of the Photographers' Association of America, as having said:

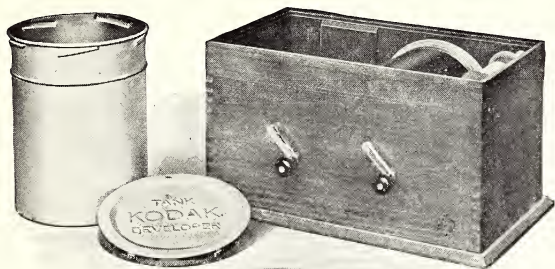
"You do not get sharp lines with CYKO.

"The light and shadows blend so harmoniously through such soft, progressive gradation of tones that there is no strong dividing line," and "shadows never look opaque, but always retain some atmospheric quality."

The photo-twin books, "The Negative and Positive of Photography," are yours for the asking.

ANSCO COMPANY, Binghamton, N. Y.





## Doubly Worth While

All of the pleasure—none of the bother—and better results when you develop—The Kodak Film Tank Way.

*The experience is in the Tank.*

EASTMAN KODAK COMPANY,  
ROCHESTER, N. Y.

*At Your Dealers.*



## Prints by Gaslight

**The result you work for is the print.**

The best print is a print on one  
of the grades of

# VELOX

Made in Glossy, Portrait, Carbon, Velvet,  
Rough and Royal. Ask your dealer for The  
Velox Book.

**NEPERA DIVISION,  
EASTMAN KODAK COMPANY,  
ROCHESTER, N. Y.**











PERMAN

NH

1

P57

P15

V. 28-29

85-3  
733

GETTY CENTER LIBRARY



3 3125 00615 5713

